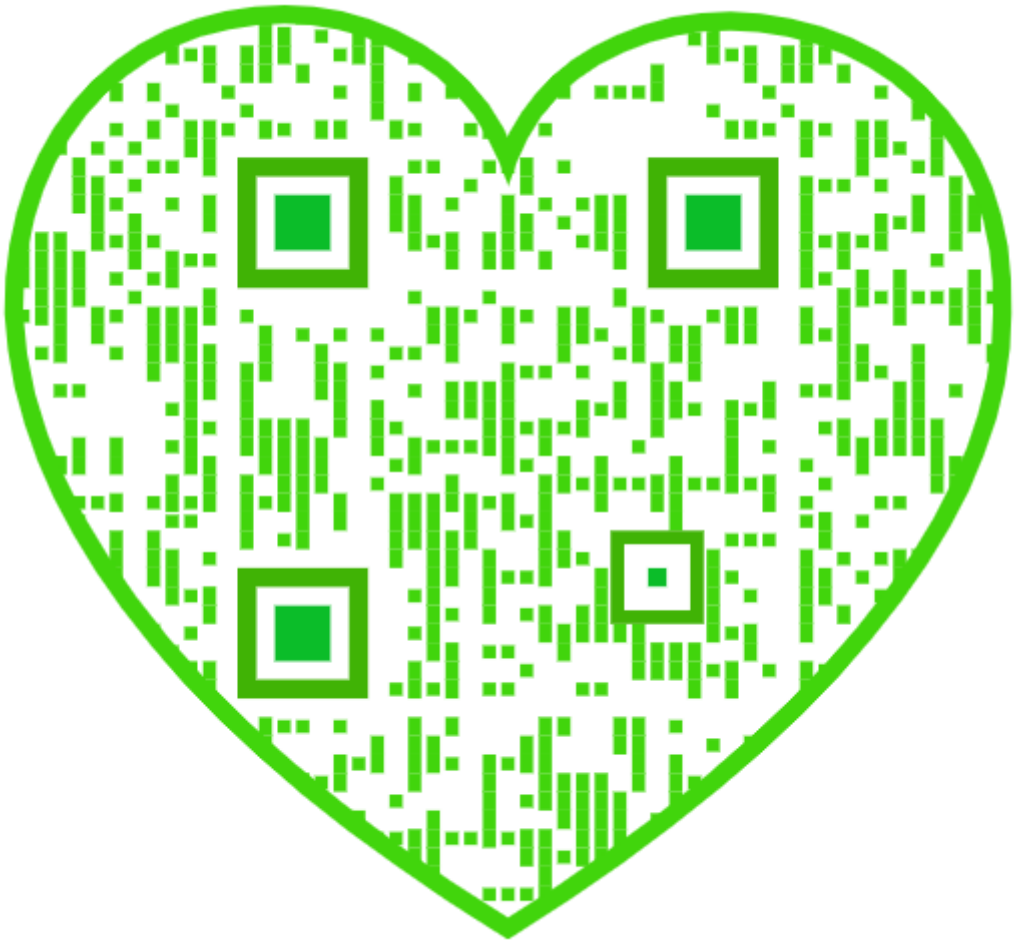

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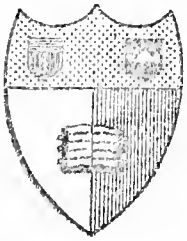

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ON FREE PUBLIC VIEW

BEGINNING SATURDAY, JANUARY 22ND, 1916

AT THE AMERICAN ART GALLERIES

MADISON SQUARE SOUTH, NEW YORK

AND CONTINUING UNTIL THE DATE OF SALE

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# OLD CHIPPENDALE, SHERATON AND HEPPLEWHITE FURNITURE

OF

# GREAT RARITY AND BEAUTY

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UNRESTRICTED PUBLIC SALE

AT THE AMERICAN ART GALLERIES

SATURDAY AFTERNOON, JANUARY 29TH, 1916

BEGINNING AT 2.30 O'CLOCK

ILLUSTRATED CATALOGUE

OF

# OLD CHIPPENDALE, SHERATON AND HEPPLEWHITE

# FURNITURE

OF GREAT RARITY AND BEAUTY

FROM THE COLLECTIONS OF

MARSDEN J. PERRY AND RICHARD A. CANFIELD

TOGETHER WITH SOME

ORIENTAL PORCELAINS AND BARYE BRONZES

FROM MR. CANFIELD'S COLLECTION

TO BE SOLD AT UNRESTRICTED PUBLIC SALE

ON THE AFTERNOON HEREIN STATED

CATALOGUE WRITTEN BY MR. HORACE TOWNSEND

THE SALE WILL BE CONDUCTED BY

MR. THOMAS E. KIRBY

AND HIS ASSISTANT, MR. OTTO BERNET, OF THE

AMERICAN ART ASSOCIATION, MANAGERS

NEW YORK

1916

FineArts
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P46

THE AMERICAN ART ASSOCIATION
DESIGNS ITS CATALOGUES AND DIRECTS
ALL DETAILS OF ILLUSTRATION
TEXT AND TYPOGRAPHY

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# A FOREWORD

There are two general methods employed by collectors of antique furniture. The first method is that of obtaining an example of each known variety and variation. The second method is that of furnishing a house. Had Mr. Perry employed the first method he would have had no pieces to dispose of, but his method has been to furnish a very beautiful colonial house with furniture of its period. Consequently when he purchased the Canfield collection he was confronted with the necessity of making a choice, and this choice did not so much involve the question of relative merit as it did that of arrangement and space. For this reason the pieces offered for sale from the Perry and Canfield collections do not represent discards, for many are as good as those which have taken their places.

LUKE VINCENT LOCKWOOD.

## CONDITIONS OF SALE

1. **Any bid** which is merely a nominal or fractional advance may be rejected by the auctioneer, if, in his judgment, such bid would be likely to affect the sale injuriously.

2. **The highest bidder** shall be the buyer, and if any dispute arise between two or more bidders, the auctioneer shall either decide the same or put up for re-sale the lot so in dispute.

3. **Payment** shall be made of all or such part of the purchase money as may be required, and the names and addresses of the purchasers shall be given immediately on the sale of every lot, in default of which the lot so purchased shall be immediately put up again and re-sold.

Payment of that part of the purchase money not made at the time of sale shall be made within ten days thereafter, in default of which the undersigned may either continue to hold the lots at the risk of the purchaser and take such action as may be necessary for the enforcement of the sale, or may at public or private sale, and without other than this notice, re-sell the lots for the benefit of such purchaser, and the deficiency (if any) arising from such re-sale shall be a charge against such purchaser.

4. **Delivery** of any purchase will be made only upon payment of the total amount due for all purchases at the sale.

Deliveries will be made on sales days between the hours of 9 A. M. and 1 P. M., and on other days—except holidays—between the hours of 9 A. M. and 5 P. M.

Delivery of any purchase will be made only at the American Art Galleries, or other place of sale, as the case may be, and only on presenting the bill of purchase.

Delivery may be made, at the discretion of the Association, of any purchase during the session of the sale at which it was sold.

5. **Shipping**, boxing or wrapping of purchases is a business in which the Association is in no wise engaged, and will not be performed by the Association for purchasers. The Association will, however, afford to purchasers every facility for employing at current and reasonable rates carriers and packers; doing so, however, without any assumption of responsibility on its part for the acts and charges of the parties engaged for such service.

6. **Storage** of any purchase shall be at the sole risk of the purchaser. Title passes upon the fall of the auctioneer's hammer, and thereafter, while the Association will exercise due caution in caring

for and delivering such purchase, it will not hold itself responsible if such purchase be lost, stolen, damaged or destroyed.

Storage charges will be made upon all purchases not removed within ten days from the date of the sale thereof.

7. **Guarantee** is not made either by the owner or the Association of the correctness of the description, genuineness or authenticity of any lot, and no sale will be set aside on account of any incorrectness, error of cataloguing, or any imperfection not noted. Every lot is on public exhibition one or more days prior to its sale, after which it is sold "as is" and without recourse.

The Association exercises great care to catalogue every lot correctly, and will give consideration to the opinion of any trustworthy expert to the effect that any lot has been incorrectly catalogued, and, in its judgment, may either sell the lot as catalogued or make mention of the opinion of such expert, who thereby would become responsible for such damage as might result were his opinion without proper foundation.

## SPECIAL NOTICE.

**Buying** or bidding by the Association for responsible parties on orders transmitted to it by mail, telegraph or telephone, will be faithfully attended to without charge or commission. Any purchase so made will be subject to the above Conditions of Sale, which cannot in any manner be modified. The Association, however, in the event of making a purchase of a lot consisting of one or more books for a purchaser who has not, through himself or his agent, been present at the exhibition or sale, will permit such lot to be returned within ten days from the date of sale, and the purchase money will be returned, if the lot in any material manner differs from its catalogue description.

**Orders** for execution by the Association should be written and given with such plainness as to leave no room for misunderstanding. Not only should the lot number be given, but also the title, and bids should be stated to be so much *for the lot*, and when the lot consists of one or more volumes of books or objects of art, the bid per *volume* or *piece* should also be stated. If the one transmitting the order is unknown to the Association, a deposit should be sent or reference submitted. Shipping directions should also be given.

**Priced copies** of the catalogue of any sale, or any session thereof, will be furnished by the Association at a reasonable charge.

AMERICAN ART ASSOCIATION,
American Art Galleries,
Madison Square South,
New York City.

# CATALOGUE

THE AMERICAN ART ASSOCIATION
MANAGERS

SALE AT THE AMERICAN ART GALLERIES
PERRY AND CANFIELD COLLECTIONS
Afternoon of Saturday, January 29th, 1916

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To save time and to prevent mistakes each Purchaser will oblige the Managers by filling in this slip and handing it to the Record Clerk or Sales Attendant on making the first purchase.

*Purchaser's Name* _____

*Address in Full* _____

*Amount of Deposit* _____

# SALE SATURDAY AFTERNOON

JANUARY 29, 1916

## AT THE AMERICAN ART GALLERIES

BEGINNING AT 2.30 O'CLOCK

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**The following described porcelains and bronzes are the property of the estate of the late Richard A. Canfield.**

## BLUE AND WHITE PORCELAINS

1—Water Coupe and a Snuff Bottle

The former blue and white with dragon, waves and clouds (Ch'ien-lung). The latter with figures in colored enamels (Chia-ch'ing).

2—Two Blue and White Water Receptacles (*Ch'ien-lung*)

One with pomegranates and leaves; the other with Pa-kwa, the eight diagrams.

3—Two Blue and White Miniature Water Jars (*Ch'ien-lung*)

Semi soft paste. Globular. One with two figures beside a bridge, landscape and pine. The other with a dignitary receiving a gift.

4—Two Blue and White Soft Paste Rouge Boxes

One with flattened top and decorated with figures, landscape and river views. Mark—the bat—the symbol of happiness (Ch'ien-lung). The other semi-ovoid with figures and a mountainous landscape (four-character mark of Chia-ch'ing).

5—Miniature Blue and White Covered Jar (*Ch'ien-lung*)

Cylindrical. Decorated with a magician and other figures; one mounted upon a mythical animal.

6—Blue and White Rouge Box (*Ch'ien-lung*)

Decorated with figures, house and landscape. Beneath the foot is the bat, the symbol of happiness, in blue.

*Diameter, 2¼ inches.*

7—Blue and White Rouge Box (*Yung-ch'êng*)

Soft paste; the decoration in rich deep blue of a mountainous landscape, a returning workman, summer house and pine. Beneath the foot, the bat symbol in blue.

*Diameter, 2½ inches.*

8—Blue and White Rouge Box (*Ch'ien-lung*)

Shallow, with flat cover. Penciled in blue with a dragon among clouds. Mark of Ch'eng-hua (apocryphal).

*Diameter, 2¾ inches.*

9—Blue and White Water Jar (*Ch'ien-lung*)

Globular. Light brown crackle. Decorated in brilliant blue with rocks, flowering plants and butterflies. Six character mark of Chia-ch'ing (apocryphal).

*Height, 2 inches.*

10—Blue and White Rouge Box (*Yung-ch'êng*)

Clear white paste. The cover decorated with peach fruit, leaves and branches in dark blue. Mark, a leaf, the emblem of good augury, in blue.

*Diameter, 2¾ inches.*

11—Blue and White Rouge Box (*Ch'ien-lung*)

Semi-soft paste. Cylindrical. Decorated with a dragon and cloud forms, waves and fire emblems.

*Diameter, 2½ inches.*

12—Blue and White Rouge Box (*Yung-ch'êng*)

Shallow. With flat cover, decorated with figures, pine and landscape. Mark underneath the foot, Chên-wan (Precious Trinket).

*Diameter, 3 inches.*

13—Blue and White Rouge Box (*Ch'ien-lung*)

Cylindrical cover decorated with a dignitary and attendants in a garden; the sides with a landscape, bridges, figures and flying birds in dark and light blue. Mark of the bat, symbol of happiness, in blue.

*Diameter, 2¾ inches.*

14—Blue and White Jar (*K'ang-hsi*)

Globular. Decorated, under the glaze, with scrolls of lotus in rich blue. Six-character mark of Hsüan-tê (1425-35). (Apocryphal.)

*Height, 3 inches.*

15—Blue and White Cylindrical Box (*Ch'ien-lung*)

With an all-over decoration of chrysanthemum flowers and scrolls in dark blue.

*Diameter, 4 inches.*

16—Nine Blue and White Cups and Saucers

The cups lily-shaped with delicate handles and decorated with alternate flowers and figures. Nineteenth century.

17—Blue and White Bottle (*Yung-ch'êng*)

Globular body, with cylindrical neck expanding slightly at the top. Light brown crackle, and a decoration of a Chinese lady in a garden.

*Height, 6½ inches.*

18—Blue and White Vase (*Ch'ien-lung*)

Trumpet neck and spreading foot, and decoration of a mythical animal beside an ancient tree.

*Height, 7 inches.*

19—Blue and White Hawthorn Jar (*K'ang-hsi*)

Inverted pear-shape, with small mouth. Branches of blossoming hawthorn or winter blooming plum tree in white on a clouded, cobalt blue ground. Mark, a double blue ring.

*Height,* 8 *inches.*

20—Extraordinary Blue and White Saucer-shaped Dish (*K'ang-hsi*)

Decorated in underglaze blue with scrolls of lotus spreading over the interior and covering the under border, arranged so as to display in each flower the cup-shaped fruit studded with the seeds in the midst of a whorl of petals. Round the base of the dish, underneath, a groove is left unglazed, a characteristic of the finest large dishes of the period. Six-character mark within a double circle.

*Diameter,* 14¾ *inches.*

(*Illustrated*)

21—Extraordinary Blue and White Saucer-shaped Dish (*K'ang-hsi*)

Companion to the preceding.

22—Two Blue and White Lantern Globes (*Ch'ien-lung*)

Semi-eggshell porcelain. Similarly decorated with the figures of three of the immortals, rocks and trees. Have metal stands.

*Height of globes,* 10 *inches; height of stands,* 8 *inches.*

(*Illustrated*)

No. 22

No. 20

No. 22

BLUE AND WHITE PORCELAIN LANTERNS AND PLATE

23—Blue and White Porcelain Vase (*Yung-ch'êng*)

Inverted pear-shape, with slightly spreading lip and foot. Within a screened and fenced enclosure a personage is seated holding an audience. At either side are figures, and at the right, rocks and flowering trees. Mark, Ch'êng-hua (1465-1487). (Apocryphal.)

*Height,* 9¾ *inches.*

24—Pear-shaped Blue and White Vase (*K'ang-hsi*)

With flaring neck and low spreading foot. The body decorated with bands of lotus and peony flowers and scrolls, and the shoulder with phœnixes and leaf scrolls; the neck and foot, with bands and borders of sceptered heads, waves and connected swastika fret.

*Height,* 14¾ *inches.*

25—Blue and White Gallipot (*Ch'ien-lung*)

Decorated with a meander pattern of leaf scrolls and flowers in dark blue; the shoulder, neck and foot, with bands of palmettes, sceptered heads and connected scrolls. Mark Chêng-hua (1465-1487). (Apocryphal.)

*Height,* 13½ *inches.*

26—Blue and White Jardinière (*Ch'ien-lung*)

With bands of sceptered heads, lotus flowers, scrolls and other designs in dark blue.

*Height,* 7 *inches; diameter,* 8½ *inches.*

27—Blue and White Vase (*K'ang-hsi*)

Inverted pear-shape, with long cylindrical neck spreading at the top. Decorated with peony flowers and leafy scrolls. About the neck, a band of similar design and another of long leaves pointing upward. Mark, a double circle in blue.

*Height,* 18½ *inches.*

## SINGLE COLOR SPECIMENS

28—Celadon Double Water Jar (*Yung-ch'êng*)

In the form of two pomegranates of unequal size. Seal mark in blue. Finely carved stand.

*Height, 3½ inches.*

29—Writer's Water Jar in Peachbloom (*K'ang-hsi*)

Semi-globular, with short neck. Beneath the glaze, which shows the ripe tints of the peach fruit, are incised dragon medallions and irregular netted design. Six-character mark of the period in underglaze blue.

*Height, 3½ inches.*

30—Peachbloom Amphora (*K'ang-hsi*)

No. 30

Of graceful shape, the glaze showing many graduations in color, flecked and mottled with a rich green. The neck has been neatly repaired with gold lacquer. Six-character mark of the period in underglaze blue.

*Height,* 6½ *inches.*

31—Cherry-red Shallow Dish (*Yung-ch'êng*)

Coated with an even glaze of cherry red; white rim. Six-character mark within a double circle.

*Diameter,* 8 *inches.*

32—Dense Porcelain Shallow Dish

The outer surface coated with a rich ruby-red glaze and the inner cabriole with crackle.

*Diameter,* 8¾ *inches.*

33—Turquoise-blue Vase

Quadrilateral, with lion-head and ring handles. Nineteenth century.

*Height,* 12½ *inches.*

34—Ashes-of-roses Beaker (*Ch'ien-lung*)

Dense hard paste with slightly spreading foot, expanding body and long trumpet-shaped neck. The glaze extends far down on the inside. The rim and foot, white.

*Height,* 14¾ *inches.*

35—Celadon Beaker-shaped Vase (*Ch'ien-lung*)

With spreading foot, slightly expanding body and long trumpet neck. With lotus flowers and scrolls carved in the paste beneath the glaze. (Repaired.)

*Height,* 18½ *inches.*

36—Beaker-shaped Vase

With globular body and long trumpet-shaped neck. White hard paste, with underglaze decoration of phœnix birds, dragons, cloud forms, floral branches and symbols carved in the paste and enameled. Six-character mark of K'ang-hsi within a double circle.

*Height,* 16½ *inches.*

37—Pair of Mandarin Jars (*Yung-ch'êng*)

Oviform, with large and small panels depicting hunting subjects in brilliant colorings and numerous rose-colored vignettes, many in the European manner. The balance of the surface, covered with gilt scrolls which frame the panel decorations. (One has slight crack.)

*Height,* 13 *inches.*

38—Decorated Pilgrim Bottle

Flattened ovoid body with looped handles and tubular neck. Clear white hard paste brilliantly painted and enameled with decoration of peach fruit, blossoms and branches. About the shoulder and foot are bands of diapers and sceptered heads. Six-character mark of Chêng-hua (1465-1487). (Apocryphal.)

*Height,* 12¾ *inches.*

39—Tripod Incense Burner (*Chia-ch'ing*)

With tall side handles, pierced. White hard paste with brilliant enameled decoration of lotus scrolls, twin fish, endless knot, bat and other symbols. About the neck a key band interrupted by an elongated seal mark of the period in pink and gilt.

*Height,* 11 *inches.*

40—Famille Verte Vase (*K'ang-hsi*)

Quadrilateral, tapering slightly to the base. The sides pierced in honeycomb pattern with figures of dignitaries gaming; pine trees and rocks in reserve.

*Height, 7¼ inches; diameter, 7½ inches.*

41—Powder-blue Vase (*K'ang-hsi*)

Graceful oviform, with slightly spreading lip. Coated with a powder-blue glaze of even quality and showing traces of a dragon among cloud forms, in gilt.

*Height, 17½ inches.*

42—Pair of Famille Rose Vases

With hat-shaped covers. Oviform, with slightly spreading foot and short neck. White hard paste, with a decoration of tree peonies painted and enameled in brilliant colorings and gold. About the shoulder, a band of sceptered heads, peonies, diapers and leaves in colors and gold, to correspond.

*Height, 17½ inches.*

43—Massive Bottle (*Yung-ch'êng*)

Globular, with tubular neck. Coated with a soufflé glaze. Ashes-of-roses tint over *clair de lune*. Incised seal mark of the period.

*Height, 20½ inches.*

44—Massive Globular Bottle (*Yung-ch'êng*)

With tubular neck. Coated with a brilliant blue glaze showing metallic traces.

*Height, 23 inches.*

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45—Cloisonné Shallow Bowl (*Ming*)

Turquoise-blue ground, with lotus and leaf scrolls in white, red, brown and blue.

*Diameter, 5½ inches.*

46—Pair of Cloisonné Vases (*Ch'ien-lung*)

Turquoise-blue ground, with chrysanthemums, peonies and lotus in brilliantly colored enamels. About the neck and foot, a band of sceptered heads.

*Height,* 13¾ *inches.*

47—Two Peruvian Bowls

Gray clay, with mottled brown surface.

*Respective heights,* 5 *and* 6 *inches.*

48—Pair of Brass Andirons

English. Formed as Doric columns terminating in urn-shaped finials, and supported on square pedestals which rest on cabriole-shaped legs ending in lion's paw feet.

*Height,* 2 *feet* 2 *inches.*

*Property of the Estate of the late* Richard A. Canfield.

49—Pair of Bronze Andirons

Sixteenth century Italian style. A figure of Jupiter with the eagle at his feet and holding a thunderbolt in his right hand, and Juno with a peacock at her side. The bases are formed in the manner of a late sixteenth century Italian lamp-stand, in a design of crater-shaped vases flanked by dolphins and decorated with cherubim in high relief on square-shaped pedestals, the feet of which are formed as scrolled dolphins supporting between them garlands of flowers and leaves, above which are boldly modeled cherubim. *Height,* 2 *feet* 6½ *inches.*

*Property of the Estate of the late* Richard A. Canfield.

50—Brass and Steel Fire Set

Steel poker, tongs and shovel, mounted with acanthus-leaf brass handle, with columnar brass support with rosetted base, acanthus finial and jaws formed as acanthus scrolls and eagle's heads, on a square white marble base.

*Property of the Estate of the late* Richard A. Canfield.

51—Seventeenth Century Italian Bronze Group: "Roman Carrying off a Sabine Woman."

On circular molded marble base. In the style of the atelier of Giovanni da Bologna.

*Height of bronze,* 1 *foot* 11 *inches; height, with base,* 2 *feet* 7 *inches.*

*Property of the Estate of the late* Richard A. Canfield.

(*Illustrated*)

52—Barye Bronze Group: "Theseus Fighting the Minotaur."

Malachite and brown patina. This group was begun in 1841, finished in 1846 and sent to the Salon of 1855. Signed: Barye. Rectangular black marble base.

*Height,* 18 *inches.*

*Property of the Estate of the late* Richard A. Canfield.

(*Illustrated*)

53—Barye Bronze: "Seated Lion."

Brown patina. Reduction by Barye of his famous seated lion of the Louvre, on one side of the entrance to the Louvre from the river. Over the production of a companion piece reversed there was much controversy between the Government and Barye. Called by artists "The Philosopher." Signed: Barye. Rectangular *verte antique* marble base.

*Height,* 14 *inches.*

*Property of the Estate of the late* Richard A. Canfield.

(*Illustrated*)

54—Gilt Bronze: Eagle of the Empire Period

Figure of an eagle standing with one claw clasping an orb, the other a lighted torch from which proceed conventional lightning flashes. On a rectangular molded mahogany pedestal around the upper edge of which runs a band of ball ornamentation in gilt bronze, while the front is decorated with an applied honeysuckle ornamentation, also in gilt bronze.

*Height,* 1 *foot* 9 *inches; width,* 1 *foot* 3 *inches; depth,* 1 *foot* 8 *inches.*

*Property of the Estate of the late* Richard A. Canfield.

No. 52 No. 51 No. 53

BARYE AND SEVENTEENTH CENTURY BRONZES

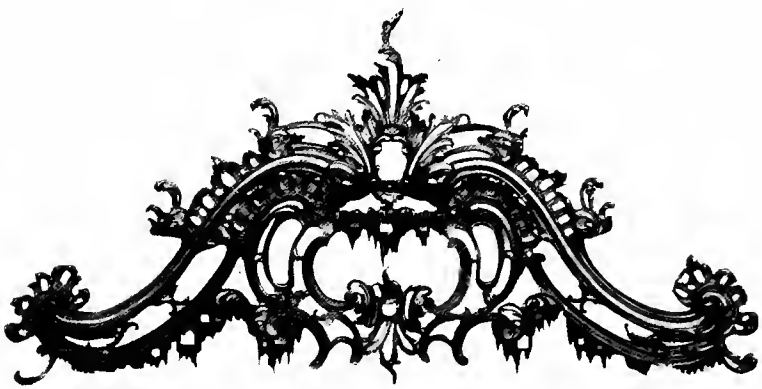
55—Steel and Brass Fender

Serpentine-shaped front and curved sides, the rim of brass, molded in a reel and rosette pattern, the base also of brass, with a pattern of raised beads and lozenges. The front is of steel, pierced in a design of scrolls and winged gryphons.

*Length, 4 feet 8½ inches; depth, 1 foot 2 inches.*

*From the Estate of the late* Richard A. Canfield.

## FURNITURE



No. 56

*CARVED MAHOGANY PEDIMENT IN THE STYLE OF CHIPPENDALE*

Pierced and carved in a rococo design of voluted and reversed C scrolls, acanthus leaves and the so-called "waterfall" ornamentation.

*Height, 2 feet 6 inches; width, 4 feet 11 inches.*

*From the* Marsden J. Perry *Collection.*

No. 57

*PAIR OF CHINESE TEAKWOOD VASE STANDS*

Barrel shaped, with quatrefoiled tops. Carved and pierced in a design of oval cartouches, scrolls, shells, acanthus leaves and cable borderings, all betraying a European influence.

*Height,* 1 *foot* 8 *inches.*

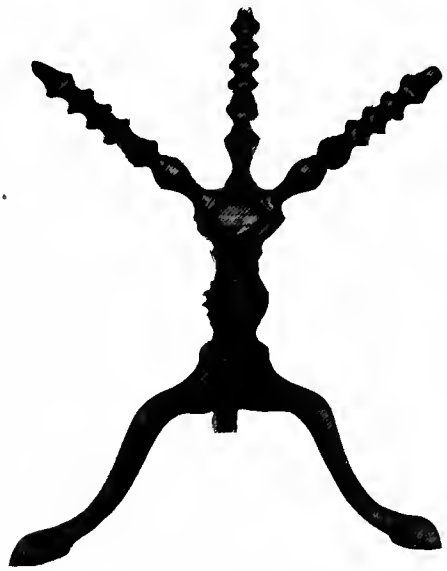
*From the* MARSDEN J. PERRY *Collection.*

No. 58

*EIGHTEENTH CENTURY ENGLISH TEA-CADDY*
(*Of the Sheraton Period*)

Rectangular shape with hinged lid. Inlaid with bands of dark wood, the front and top being further enriched with oval medallions inlaid with patterns of shells in burnt satinwood.

*From the* MARSDEN J. PERRY *Collection.*



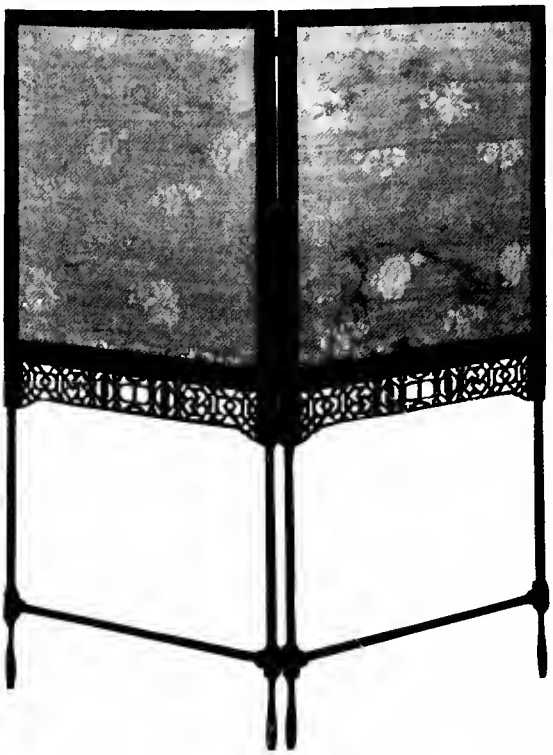
No. 59

*EIGHTEENTH CENTURY ENGLISH MAHOGANY "TRIVET" OR PLATE STAND (Of the early Chippendale Period)*

The trivet formed of three turned spindles with acorn terminations springing from a turned and spirally fluted pedestal supported on a cabriole tripod with pointed Dutch feet.

*Height,* 14 *inches.*

*From the* Marsden J. Perry *Collection.*



No. 60

## *LATE EIGHTEENTH CENTURY ENGLISH MAHOGANY FIRE-SCREEN*

In two leaves, each of two portions; the upper, formed of silk-brocade covered panels with molded frames, are divided from the lower by broad fretwork bands piereed in a design of geometrical interlaeements. The lower divisions are open and supported on slender eolumnar supports with turned stretchers and elongated pear-shaped feet.

*Height,* 3 *feet* 9 *inches; width of each leaf,* 1 *foot* 8 *inches.*

*From the* Marsden J. Perry *Collection.*

No. 61

*OLD CHINESE TEAKWOOD STOOL*

Square form with molded top, the sides of which are pierced with quatrefoiled openings. The frieze is carved with scrolled leaf forms and quatrefoil rosettes and the apron is pierced and carved in a design of Chinese interlacements. The legs are square in form and terminate in claw and ball feet.

*Height, 1 foot 7 inches; top, 1 foot 2 inches square.*

*From the* MARSDEN J. PERRY *Collection.*

No. 62

*EIGHTEENTH CENTURY ENGLISH STOOL OF THE CHIPPENDALE PERIOD*

Oblong shape, with curved and shaped sides and ends carved with C scrolls and floral sprays ending in looped tendrils and with designs of acanthus leaves and husk patternings in the centers. On four cabriole legs with bold C scroll bracketings, carved at the knees with lions' heads and floral pendants and with scrolled and voluted feet. Loose seat upholstered in red silk brocade.

*Height,* 1 *foot* 4 *inches; length,* 2 *feet; width,* 1 *foot* 10 *inches.*

*From the* MARSDEN J. PERRY *Collection.*

No. 63

*OLD CHINESE TEAKWOOD VASE STAND*

Square form, the molded top inlaid with square of bronze, the apron pierced and carved in a pattern of scrollings, leaves and clusters of berries. The kneed legs, of square form with rounded edges, are carved with festoons of leaves and berries and terminate in claw and ball feet. There are two molded and sunken shelves.

*Height, 2 feet 7½ inches; top, 1 foot 6 inches square.*

*From the* MARSDEN J. PERRY *Collection.*

No. 64

*CHIPPENDALE MAHOGANY CANDLE-STAND*
(*Of the Middle Period*)

Circular top of "pie-crust" character carved out of the solid. Turned pedestal of baluster shape carved with acanthus leaves and egg and dart molding and supported on tripod cabriole legs carved at the knees and terminating in bird's claw and egg feet.

*Height, 2 feet.*

*From the* MARSDEN J. PERRY *Collection.*

No. 65

## *SHERATON MAHOGANY BEDSIDE TABLE*

Square form, on four tapering square legs. Square top and deep middle shelf. Molded upper edges to top and middle shelf.

*Height,* 2 *feet* 5½ *inches; top,* 1 *foot* 1½ *inches square.*

*From the* MARSDEN J. PERRY *Collection.*

(*Illustrated*)

No. 66

## *SHERATON MAHOGANY BEDSIDE TABLE*

Rectangular shape, supported on four tapering square legs. The top has a molded rim and an ogee-shaped apron. The middle shelf is fitted with a drawer.

*Height,* 2 *feet* 9 *inches; top,* 1 *foot* 2 *inches square.*

*From the* MARSDEN J. PERRY *Collection.*

(*Illustrated*)

No. 67

## *CHIPPENDALE MAHOGANY HOT-WATER URN STAND* (*Middle Period*)

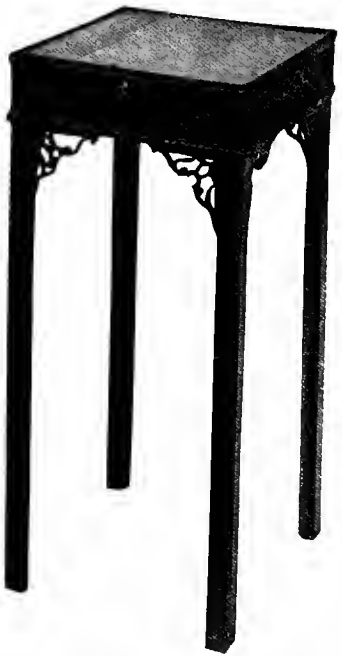
Square shape, the top with molded edge and straight cornice decorated with sunken carving of a fretwork character in a conjoined quatrefoil pattern, and with a draw-out shelf on which to stand the teapot. On four straight square legs, with twisted ribbon carving at the angles and fretwork brackets of an ogee scrolled design.

*Height,* 1 *foot* 10½ *inches; top,* 11 *inches square.*

*From the* MARSDEN J. PERRY *Collection.*

(*Illustrated*)

No. 66



No. 67

No. 65

No. 68

*EIGHTEENTH CENTURY ENGLISH MAHOGANY CANDLE-STAND (Of the Early Chippendale Period)*

Circular top of "pie-crust" character carved out of the solid. Turned and fluted pedestal of baluster design supported on cabriole tripod carved at the knees with acanthus leaves and terminating in bird's claw and egg feet.

*Height, 2 feet.*

***From the*** MARSDEN J. PERRY *and* R. CANFIELD *Collections.*

No. 69

## *EIGHTEENTH CENTURY ENGLISH MAHOGANY STOOL OF THE CHIPPENDALE PERIOD*

Of oblong form, the sides and ends having deep-shaped aprons decorated with incised carvings of scroll and acanthus-leaf design. On four cabriole legs, with gauffered bracketings, banded acanthus-leaf carvings at the knees and eagle's claw and ball feet. Upholstered in red silk brocade.

*Height,* 1 *foot* 6 *inches; length,* 1 *foot* 7 *inches; width,* 1 *foot* 3¼ *inches.*

*From the* MARSDEN J. PERRY *Collection.*

No. 70

*SHERATON MAHOGANY BEDSIDE TABLE*

Rectangular shape, with top having a rounded edge and double ogee-shaped apron, middle shelf fitted with drawer and star-shaped stretcher shelf. On four square tapering legs.

*Height, 2 feet 9 inches; top, 1 foot 2 inches square.*

*From the* MARSDEN J. PERRY *Collection.*

(*Illustrated*)

No. 71

*CHIPPENDALE MAHOGANY CANDLE STAND*
(*Middle Period*)

Of square form, the molded top having a fretwork gallery pierced in a design of semi-octagonal interlacements. On turned and fluted columnar stem and cabriole tripod, with plain legs terminating in pointed Dutch feet.

*Height, 2 feet 6 inches; top, 11 inches square.*

*From the* MARSDEN J. PERRY *Collection.*

(*Illustrated*)

No. 72

*EIGHTEENTH CENTURY ENGLISH MAHOGANY DUMB-WAITER TABLE* (*Of the Middle Chippendale Period*)

Three circular sunken tray-tops with molded rims carved out of the solid. Supported on turned columns and baluster-shaped stems, the lower portions of the two upper ones being fluted and the lower one supported by a cabriole tripod with pointed Dutch feet.

*Height, 3 feet 9 inches.*

*From the* MARSDEN J. PERRY *Collection.*

(*Illustrated*)

No. 71

No. 72

No. 70

No. 73

## *EIGHTEENTH CENTURY ENGLISH MAHOGANY TEA TABLE OF THE EARLY CHIPPENDALE PERIOD*

Tip top of deca-lobed form and raised molded rim carved out of the solid. The center is occupied with a raised incurved deca-lobed medallion having a sunken cinque-foiled center, the spandrels decorated with inlaid floral and leaf sprays of engraved yellow mother-of-pearl. Inlaid around the circular depressions and the center cinque-foil are delicate lines of brass. Supported on a turned baluster-shaped stem, with spirally fluted lower portion and a cabriole tripod with carved knees, having pear-shaped sinkings on the sides and eagle's claw and egg feet. *Height, 2 feet 4 inches; diameter of top, 2 feet 2½ inches.*

NOTE: The circular lobes of tables of this character were fashioned of a size to accommodate a tea cup and saucer.

*From the* MARSDEN J. PERRY *Collection.*

No. 74

*CHIPPENDALE MAHOGANY PIE-CRUST TIP TABLE (Middle Period)*

Circular escalloped top carved from the solid in "pie-crust" fashion with cavetto-molded edge, supported on a turned columnar stem decorated with flutings and astragals and on cabriole tripod legs carved at the knees with an acanthus-leaf design. Eagle's claw and egg feet.

*Height, 2 feet 4 inches; diameter of top, 1 foot 10 inches.*

*From the* MARDEN J. PERRY *Collection.*

No. 75

*EIGHTEENTH CENTURY ENGLISH TIP TABLE OF THE EARLY CHIPPENDALE PERIOD*

Circular sunken top of "pie-crust character," turned baluster stem on cabriole tripod, with pointed leaf carvings at the knees and eagle's claw and ball feet.

*Height, 2 feet 3 inches; diameter of top, 2 feet 1 inch.*

*From the* MARDEN J. PERRY *Collection.*

No. 76

## *EIGHTEENTH CENTURY ENGLISH MAHOGANY TIP TABLE OF THE SHERATON PERIOD*

Quatrefoil-shaped top, with plain edge on a turned baluster-shaped stem, the lower portion of which is carved in an acanthus-leaf design. Curved tripod, with fluted legs and voluted feet.

*Height, 2 feet 4½ inches; length, 1 foot 11 inches; width, 1 foot 5½ inches.*

*From the* MARSDEN J. PERRY *Collection.*

No. 77

## *AMERICAN ROSEWOOD TEA-POY—EMPIRE PERIOD*

Sarcophagus shaped top with hinged lid having a bevelled top with a double bordering of egg and dart molding. The support is of the "pillar and claw" design with a turned baluster shaped stem and four shaped legs reeded in front, carved with an acanthus leaf design at the knees and ending in brass molded claw sockets and castors. The interior is fitted with two lead lined and hinged covered tea caddies and with a circular velvet lined compartment for a sugar-bowl.

*Property of the Estate of the late* Richard A. Canfield.

No. 78

## *HEPPLEWHITE WINE COOLER AND PEDESTAL*

Formed as a classic vase-shaped urn with stepped base on an octagonal cupboard pedestal. The urn is enriched as to the foot with a band of pointed leaf carving and as to the stem with carved lotus leaves, and a projecting beaded ring. The lower part of the body is carved with lotus leaves, the upper part with a band of carved guilloche ornamentation interrupted by ram's heads from which depend festoons of husk pattern and oval portrait medallions. The cover is pinnacled and terminates in a pineapple finial. The pedestal, around the top of which is a band of satinwood inlay, has a deep frieze of applied carving in a design of Chimeræ with looped and scrolled bodies chained to central vases supported on acanthus-leaf brackets, while the sides are decorated with carved sprays of roses and leaves springing diagonally from the angles and carved arabesque designs of acanthus scrollings, festoons of draperies and pendants of husk pattern. The chamfered angles are carved with conventionalized Cupid's quivers ornamented with husk pattern pendants and scrolled acanthus leaves. The base is molded. The pedestal is fitted as a cellaret with hinged door at one side; the urn, with removable cover, is lead-lined.

*Height of urn, 3 feet; height of pedestal, 2 feet 1 inch; width of pedestal, 1 foot 10 inches.*

Note: Though figured by Hepplewhite in his "Guide" (1788), this was undoubtedly made by him to order after a design furnished by the famous architects the brothers Adam, of whom he was the favorite cabinet-maker.

*From the* Marsden J. Perry *Collection.*

(*Illustrated*)

No. 78

No. 79

*CHIPPENDALE MAHOGANY WINDOW SEAT*

Bench-shaped, with straight front and curved arms with voluted ends carved in a design of bold gadroonings continued along the apron of the seat-front and down the four cabriole legs, the two front ones of which are carved at the knees with acanthus-leaf scrolling and terminate in scrolled and voluted feet. Seat and arms upholstered in silk damask.

*Height,* 2 *feet* 6 *inches; length,* 13 *feet.*

*From the* MARSDEN J. PERRY *Collection.*

No. 80

*CHIPPENDALE MAHOGANY TIP TABLE*

Quatrefoil-shaped top, with molded rim and fretwork gallery pierced in a bead and egg design. Turned baluster-shaped stem carved in a design of husk-pattern pendants, acanthus leaves and oval medallions supported on an egg and dart carved molding and a cabriole tripod with legs carved at the knees in a design of acanthus leaves and scrolled oval medallions and with bird's claw and egg feet.

*Height, 2 feet 4½ inches; diameter of top, 2 feet 3 inches.*

*From the* MARSDEN J. PERRY *Collection.*

No. 81

*EIGHTEENTH CENTURY ENGLISH MAHOGANY TIP TABLE OF THE EARLY CHIPPENDALE PERIOD*

Circular tray top with raised curved rim carved out of the solid. Turned and fluted columnar stem on cabriole tripod, the legs carved at the knees with acanthus leaves and terminating in bird's claw and ball feet.

*Height, 2 feet 4¼ inches; diameter of top, 2 feet 7¾ inches.*

*From the* MARSDEN J. PERRY *Collection.*

No. 82

## *SHERATON INLAID MAHOGANY CARD TABLE*

Semicircular break-fronted top with hinged leaf, the edge and plain frieze being inlaid with bands of a diagonally checkered pattern in satinwood and ebony with shuttle-shaped medallions occupied by floral sprays and with an urn-shaped vase of flowers in burnt and colored pearwood. Supported on four tapering square legs inlaid with lines of satinwood and bands of fine satinwood scrollings.

*Height, 2 feet 5 inches; width (when closed), 3 feet.*

*From the* MARSDEN J. PERRY *Collection.*

No. 83

## *EIGHTEENTH CENTURY ENGLISH TIP TABLE OF THE MIDDLE CHIPPENDALE PERIOD*

Circular twelve-lobed top of "pie-crust" character, with raised molded rim carved out of the solid. The interior occupied with a raised medallion of twelve incurved lobes with a sunken hexa-lobed center. Inlaid, around the circular depressions and the hexa-lobed center, with fine lines of German-silver. Supported on a turned baluster stem, and on a cabriole tripod with shaped knees and eagle's claw and egg feet.

*Height, 2 feet 3 inches; diameter of top, 2 feet 1½ inches.*

NOTE: Chippendale is known to have made tip-tables resembling this in every detail save the inlaid lines of German-silver. So opposed was he to the introduction of any form of inlay that this fact alone suggests that this table did not come from his own workshop.

*From the* MARSDEN J. PERRY *Collection.*

No. 84

*CHIPPENDALE MAHOGANY TIP TABLE*
(*Late Period*)

Octagonal top with fretwork gallery pierced in an arcaded design and springing from a molded rim below which is a shaped apron carved in a serrated and scrolled design. The fluted stem is of baluster shape, its lower portion being ornamented with spiral flutings and supported on a cabriole tripod carved at the knees with acanthus leaves and scrolled oval escutcheons. Eagle's claw and egg feet.

*Height, 2 feet 5¼ inches; diameter of top, 2 feet 5 inches.*

*From the* MARSDEN J. PERRY *Collection.*

No. 85

*SHERATON MAHOGANY CELLARET*

Rectangular shape with a hinged lid having a cavetto-chamfered rim, and standing on four square tapering legs. Inlaid with bands of kingwood and lines of satinwood and with a lozenge-shaped keyhole escutcheon. Fitted inside with square receptacles for nine bottles.

*Height,* 1 *foot* 5 *inches; width and depth,* 1 *foot* ½ *inch.*

*From the* MARSDEN J. PERRY *Collection.*

No. 86

## *QUEEN ANNE WALNUT CARD TABLE*

Rectangular-shaped top, with rounded corners on four slightly outcurving rounded legs with shaped brackets and terminating in Dutch feet. The top is hinged in the center, the upper leaf being double so as to allow space for a center well which has a hinged and removable cover and is inlaid with pearwood and dark-colored wood as a backgammon board. The back legs support a hinged and folding apron and pull out so as to support the hinged leaf of the top. The inner surfaces of the top leaves are baize-covered and have circular depressions at the angles for candlesticks and oval depressions for counters. The plain apron and the outer surface of the upper leaf are inlaid with lines of boxwood.

*Height, 2 feet 26 inches; width, 2 feet 8 inches; depth (when closed), 1 foot 4 inches.*

*Property of the Estate of the late* Richard A. Canfield.

No. 87

## *DUTCH WALNUT CHAIR OF THE QUEEN ANNE PERIOD*

Openwork back, with side supports of Queen Anne shape, and vase-shaped center splat carved with acanthus leaves and resting on a molded and shaped base. The top rail is of trefoil shape and is surmounted by a bold carving of a double shell supported by two winged fabulous animals of a Chinese character. The shaped seat-front has a molded upper edge and a carved apron of a shell and leaf design. The cabriole legs are carved with scrolled acanthus leaves at the knees and terminate in lion's paw feet. The front stretcher is carved with Chinese winged monsters and the side rails are turned in spindle form. Removable seat, upholstered in leather.

*Property of the Estate of the late* Richard A. Canfield.

No. 88

## *EIGHTEENTH CENTURY ENGLISH MAHOGANY CARD TABLE OF THE EARLY CHIPPENDALE PERIOD*

Oblong shape, with square projecting angles, molded edges and plain break-fronted frieze. On four legs with eagle's claw and ball feet, the two front legs of cabriole form carved at the knees with scrolled acanthus leaves and with shaped bracketings. The top is hinged in two portions, the inner surfaces of which have four oval sunken receptacles for counters.

*Height, 2 feet 5 inches; width, 2 feet 9½ inches.*

*From the* MARSDEN J. PERRY *Collection.*

No. 89

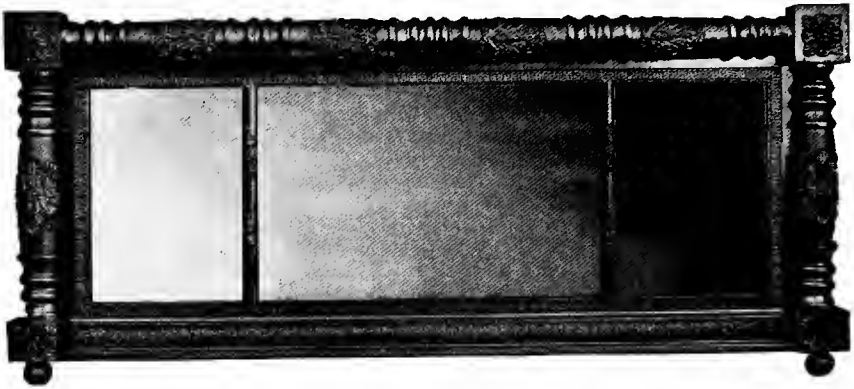
## *INLAID MAHOGANY SHERATON CORNER BASIN STAND*

Bowed front supported on three tapering square and outcurving legs. Fitted with cupboard having two hinged doors and three false drawer fronts. The top is pierced for a toilet set and the upright back was originally hinged so as to form a cover. Of finely grained mahogany inlaid with bands of kingwood and lines of satinwood with inlaid lozenge-shaped keyhole escutcheons and swinging brass loop handle. Supplied with Anglo-American Pottery Flowing Blue Wash-bowl and Pitcher of the so-called "States" design, marked "Clews & Sons."

*Height,* 3 *feet* 11 *inches.*

NOTE: A "Corner Bason Stand" identical in design with this is figured on Plate 42 (page 395) of Sheraton's "Drawing-Book" (Edition of 1794).

*From the* MARSDEN J. PERRY *Collection.*



No. 90

## *CARVED WOOD AND GILT MANTEL MIRROR OF THE EMPIRE PERIOD*

Horizontal oblong-shaped triple mirror, framed on top and sides with turned baluster-shaped pilasters enriched with applied acanthus-leaf carvings and with square dies at the four angles decorated with applied floral rosettes and acanthus leaves. Around the mirror is an inner border carved in a design of palmettes; the mirror is divided into three panels by semi-cylindrical styles enriched by carved vine-leaf and grape sprays, while the bottom rail is molded and enriched with a broad band of acanthus-leaf carving. On ball feet. (Regilt.)

*Height, 2 feet 2 inches; length, 5 feet 2 inches.*

*From the* MARSDEN J. PERRY *Collection.*

No. 91

## *EIGHTEENTH CENTURY ENGLISH MAHOGANY CARD TABLE OF THE EARLY GEORGIAN PERIOD*

Oblong shape, with semicircular and broken angles, molded edges and a plain break-fronted frieze with shaped apron and fitted with a drawer for cards. On four legs with eagle's claw and ball feet, those in front of cabriole shape carved at the knees with voluted scrolls and honeysuckle and pointed-leaf ornamentation. The top is hinged in two portions, the under surface of the hinged leaf and the upper surface of the table-top having at the four corners circular sunken depressions at the angles to serve as receptacles for counters.

*Height, 2 feet 5 inches; width, 2 feet 9 inches.*

*From the* MARSDEN J. PERRY *Collection.*

No. 92

## *EIGHTEENTH CENTURY ENGLISH MAHOGANY CARD-TABLE OF THE MIDDLE CHIPPENDALE PERIOD*

Rectangular shape with semi-circular projections at the angles. Hinged top with deep apron enriched with a raised ornamentation carved with characteristic freedom in a design of a center quatrefoil cartouche flanked by acanthus-leaf scrolling and reversed C scrolls. Supported on cabriole legs carved at the knees with quatrefoil cartouche and acanthus-leaf scrollings and terminating in bird's claw and ball feet.

*Height, 2 feet 8 inches; length, 3 feet; depth, 1 foot 6 inches.*

*From the* MARSDEN J. PERRY *Collection.*

No. 93

*CHIPPENDALE MAHOGANY WINDOW SEAT*
(*Late Period*)

Bench-shaped, with serpentine front and upright arms of a volnted outline. The arms are pierced, the lower divisions in a pattern of quatrefoils with Saint Andrew cross intersections, the upper divisions in a pattern of trefoils and semi-lozenges. The fronts of these sides are carved in low relief with acanthus-leaf scrollings and cinq-foiled rosettes, which take the place of volutes. Supported on four legs, the back ones of straight square form, the front ones cabriole, carved at the knees with acanthus leaves and C-shaped scrollings and on feet of a voluted design. The seat is upholstered in crimson cut-velvet finished with lines of closely studded brass-headed nails.

*Height,* 2 *feet* 8 *inches; length,* 3 *feet* 7½ *inches; depth,* 1 *foot* 2 *inches.*

*From the* MARSDEN J. PERRY *Collection.*

No. 94

## *ENGLISH CARVED WOOD AND GILT GIRANDOLE OF THE EMPIRE PERIOD*

Circular convex mirror in molded frame enriched by four applied escutcheons outlined by C scrolls and acanthus leaves. Above are symmetrically disposed scrollings of acanthus leaves and floral rosettes having in the center a pedestal of rock forms on which perches an eagle with outstretched wings. Below is an acanthus scroll and shell pendant. Next the glass is an inner frame of reeded ebony. Original mirror.

*Height, 5 feet 9 inches; width, 2 feet 11 inches; diameter of mirror, 2 feet.*

*From the* Marsden J. Perry *Collection.*

(*Illustrated*)

No. 95

## *FRENCH ARMCHAIR OF THE LOUIS XVI PERIOD*

Carved and gilt wood frame. Oval back with outcurved and molded arms ending in voluted scrolls and supported by curved and molded brackets terminating at their junction with the legs in rosetted dies. The seat-front is fluted, as are also the cylindrical tapering legs. Original gilding, which is faulty in places. Upholstered in old silk brocade.

*Property of the Estate of the late* Richard A. Canfield.

No. 94

No. 96

*EIGHTEENTH CENTURY ENGLISH WALNUT ARM-CHAIR OF THE EARLY CHIPPENDALE PERIOD*

Slightly outward curved side supported with top rail carved in the center, with acanthus-leaf decoration in low relief and at the angles with voluted scrolls. The center splat is pierced, fluted and reeded, the curved arms terminate in reeded volutes and are supported by curved acanthus-leaf carved brackets, the front seat rail is carved in low relief with a Greek key design and the front legs are of cabriole design carved at the knees with ram's heads and terminating in ram's hoof feet. Rectangular stretcher and side rails. Loose upholstered seat.

*From the* Marsden J. Perry *Collection.*

No. 97

*EIGHTEENTH CENTURY ENGLISH MAHOGANY CHAIR OF THE MIDDLE CHIPPENDALE PERIOD*

Slightly curved and reeded side supports, the top rail of gauffered outline with fluted angles. The splat is carved and pierced in a design of heavy reversed C-scrolls, the lower portion being pierced in a design of lozenge-shaped interlacements. The outcurving arms end in reeded volutes and are supported by curved and reeded brackets. Plain, straight front seat-rail, with molded upper edge and lower edge carved with bold gadroonings. The front legs are of cabriole design with ogee-shaped brackets, carved at the knees with acanthus leaves and C-shaped scrollings and ending in bird's claw and ball feet. Loose upholstered seat.

*From the* MARSDEN J. PERRY *Collection.*

No. 98

## *EIGHTEENTH CENTURY ENGLISH MAHOGANY CHAIR OF THE MIDDLE CHIPPENDALE PERIOD*

Open back, with curving molded side supports boldly carved at the angles and ending in volutes scrolled so as to meet the vase-shaped splat pierced in a pattern of molded voluted and interlaced scrolls. In the center of the top rail is a curved headpiece carved in an acanthus-leaf patterning. The plain seat rail is shaped and has a molded upper rim; the cabriole legs, carved at the knees with acanthus-leaf scrollings, have scrolled console-shaped brackets and terminate in bird's claw and ball feet. Loose upholstered seat.

*From the* MARSDEN J. PERRY *Collection.*

No. 99

## *EIGHTEENTH CENTURY ENGLISH MAHOGANY TABLE*

Circular top, with plain rounded rim. On turned columnar stem and cabriole tripod the legs of which are carved with acanthus leaves at the knees and terminated in spoon-shaped feet on concealed brass castors. The top is fitted with two horizontal swing-out brackets having circular depressions to hold glasses. *Height, 2 feet 4 inches; diameter of top, 1 foot 4 inches.*

*Property of the Estate of the late* RICHARD A. CANFIELD.

No. 100

## *CHIPPENDALE MAHOGANY TEA-KETTLE OR URN STAND (Middle Period)*

Of square shape, with molded, beaded and carved rim and reversed keyhole-shaped opening in front surrounded by C-scroll and acanthus-leaf carving. At the base are scrolled and acanthus-leaf finial-shaped ornamentations and, in front, a pull-out shelf with looped drop-handle of brass. On four cabriole legs with scroll and acanthus-leaf edged brackets, carved acanthus-leaf scrollings at the knees and scrolled pedestal feet.

*Height, 1 foot 11 inches; width and depth, 11 inches.*

*From the* MARSDEN J. PERRY *and* RICHARD A. CANFIELD *Collections.*

NOTE: Though termed by Chippendale and his contemporaries "tea-kettle stands," these articles of furniture were in reality used for the holding of what we should nowadays call hot-water urns. The tea-pot stood on the "pull-out" shelf directly under the tap of the urn, to accommodate which an opening was made in the front of the stand. Square urns of Sheffield plated ware made to fit these stands are occasionally met with. A stand such as this is figured in the "Director" (3d Edition) on Plate LV, and several of similar character appear on Plate XIV of Ince and Mayhew's "Household Furniture" (*circa* 1770).

No. 101

*SHERATON INLAID SATINWOOD SIDE TABLE*

Oblong top, with rounded corners, of gray marble supported by a deep frieze and four tapering square legs. Of satinwood, the frieze and legs inlaid in ebony and colored boxwood, with borders of "barber's pole" design, with straight and interlaced lines and with husk-pattern pendants.

*Height,* 2 *feet* 10 *inches; length,* 3 *feet* 9 *inches; width,* 1 *foot* 8 *inches.*

*From the* MARSDEN J. PERRY *Collection.*

No. 102

*CHIPPENDALE MAHOGANY SILVER TABLE*
*(Of the Late Period)*

Oblong top, with fretwork gallery pierced in a design of hexagonal interlacements interrupted in the center by an oblong panel pierced in a design of acanthus-leaf scrollings. Molded rim and deep fretwork apron pierced in a design of acanthus-leaf scrollings springing from a quatrefoiled center. Supported on four triple columnar legs with projecting bands and square block feet. Arched fretwork stretchers pierced in a design of acanthus-leaf scrollings and meeting at the center in a cylindrical spindle surmounted by a turned pointed finish.

*Height, 2 feet 6 inches; length, 2 feet 10 inches; width, 1 foot 8½ inches.*

*From the* MARSDEN J. PERRY *Collection.*

No. 103

*CHIPPENDALE MAHOGANY CARD TABLE (Of the Late Period)*

Rectangular shape with hinged top carved at the edges in a twisted ribbon and floral medallion pattern. The deep apron is enriched with a band of sunken carving in a fret-work design of a Gothic arcading with trefoiled finial and a lower border of similar character in a pattern of V-shaped interlacements. The four square legs are of unusual character, consisting of two sides pierced in vertical flutings interrupted with carved floral medallions and enclosing a spirally turned column blocked in the center and terminating in square block feet. *Height, 2 feet 8 inches; length, 3 feet; depth, 1 foot 6 inches.*

*From the* MARSDEN J. PERRY *Collection.*

No. 104

## *EARLY GEORGIAN MAHOGANY ARMCHAIR*

The Queen Anne shaped back is divided into two portions by flat interlacements, the upper portion being occupied with a large fan-shaped ornament pierced with five trefoil headed openings and divided by radiating carved and molded ribs, carved with C scrollings, acanthus leaves and husk festoons. The curved upper rail is carved with voluted scrolls and acanthus leaves. The straight arms terminate in boldly carved leopard's heads and are supported by outcurving brackets, the curving front faces of which are carved with acanthus leaves. The seat front is pierced and carved in a design of bold acanthus-leaf scrollings ending in corrugated volutes and with a double shell ornament in the center. The cabriole front legs are carved at the knees with acanthus leaves, projecting volutes and husk festoons and end in lion's paw and ball feet. The seat is upholstered with cut velvet and finished with a band of closely studded brass-headed nails.

NOTE: A chair with a splat-design similar to this is figured in Chippendale's "Director" (3d Edition, 1762), Pl. XIII., and one closely resembling it in general design and detail is illustrated on Plate LXII, of "The Pendleton Collection," by Luke Vincent Lockwood (1904).

*From the* MARSDEN J. PERRY *Collection.*

No. 105

## *OLD ENGLISH MAHOGANY DESK ARMCHAIR OF THE EARLY CHIPPENDALE PERIOD*

The back has a center splat pierced and carved in a design of interlaced and voluted scrolls above a lozenge-shaped device having a carved floriated termination, tapering cylindrical side supports, uprising curved back rest, flat curved and shaped arms and curved and shaped arm brackets. The seat front is of shaped apron design, the front legs are cabriole with voluted brackets and exceptionally heavy bird's claw and ball feet. Loose seat, upholstered in eighteenth century English needlework.

*From the* MARSDEN J. PERRY *Collection.*

No. 106

*CHIPPENDALE CHAIR* (*Middle Period*)

The back has a pierced and carved urn-shaped splat outlined by reversed C-shaped molded and voluted scrolls relieved by acanthus-leaf carvings; these frame a design of interlaced curved lozenges, with an unusual carved openwork panel having a quatrefoil opening in the center. The side supports are reeded at the edges, have sunken panels of Gothic arch design at the bases and projecting carved shells at the upper corners. The top bar is escalloped and carved with acanthus leaves and scrolls and the front of the seat is carved with a sunken pattern of interlacements and quatrefoils. The straight front legs are fluted, the front rail is carved with a sunken pattern of interlacements and quatrefoils, and the side rails are rectangular shaped. Loose upholstered seat.

*From the* MARSDEN J. PERRY *Collection.*

No. 107

*QUEEN ANNE MAHOGANY ROUNDABOUT ARMCHAIR*

The open back has one center and two side turned supports of a columnar and baluster design, the two piereed splats are of interlaced scroll pattern supported by molded and pierced bases, the flat curved arms terminate in carved volutes and the back-rail is curved with shaped terminations. The plain deep seat-front is boldly curved and the legs are of cabriole form, the front one having a shaped knee, and end in Dutch feet. Loose upholstered seat.

*From the* MARSDEN J. PERRY *Collection.*

No. 108

*CHIPPENDALE MAHOGANY LADDER-BACK ARMCHAIR OF THE MIDDLE PERIOD*

The back is of ladder design, with four pierced and carved splats, carved with scrolled acanthus leaves at the edges and with open quatrefoils in the centers. The side supports are molded and incline slightly outward, terminating in characteristic carved ears of honeysuckle design. The straight and shaped arms terminate in low relief acanthus-leaf carvings and are supported on carved and molded brackets. The seat front is plain with molded upper edges, the straight legs are molded and the front and side rails are rectangular in form. Loose upholstered seat.

*From the* MARSDEN J. PERRY *Collection.*

No. 109

*CHIPPENDALE MAHOGANY ARMCHAIR (Middle Period)*

Cartouche-shaped back framed with reversed C-scrollings, carved with gracefully hanging pendants of flowers and leaves and surmounted by a ribbon-entwined molded and carved finial. The curved and rounded arms terminate in carved dog's heads and are supported on curved and molded arms enriched as to the lower portions with carved acanthus leaves. The front legs are of cabriole design, with carved voluted brackets, boldly carved lion's head knees and lion's paw and claw feet. The back and seat are upholstered in leather secured, as to the seat, with closely studded brass-headed nails.

*From the* MARSDEN J. PERRY *Collection.*

No. 110

*LATE EIGHTEENTH CENTURY ENGLISH TEA-TABLE OF THE HEPPLEWHITE PERIOD*

Oval top of satinwood, with slightly projecting rim inlaid in a dentelled pattern with alternate blocks of satinwood and mahogany. Plain apron, divided into panels by bands of satinwood inlaid in a reel and bead design. On four straight tapering legs inlaid in satinwood with lines of reel and bead design and terminating in metal feet of button design.

*Height, 2 feet 8 inches; length, 4 feet; width, 2 feet.*

*From the* MARSDEN J. PERRY *Collection.*

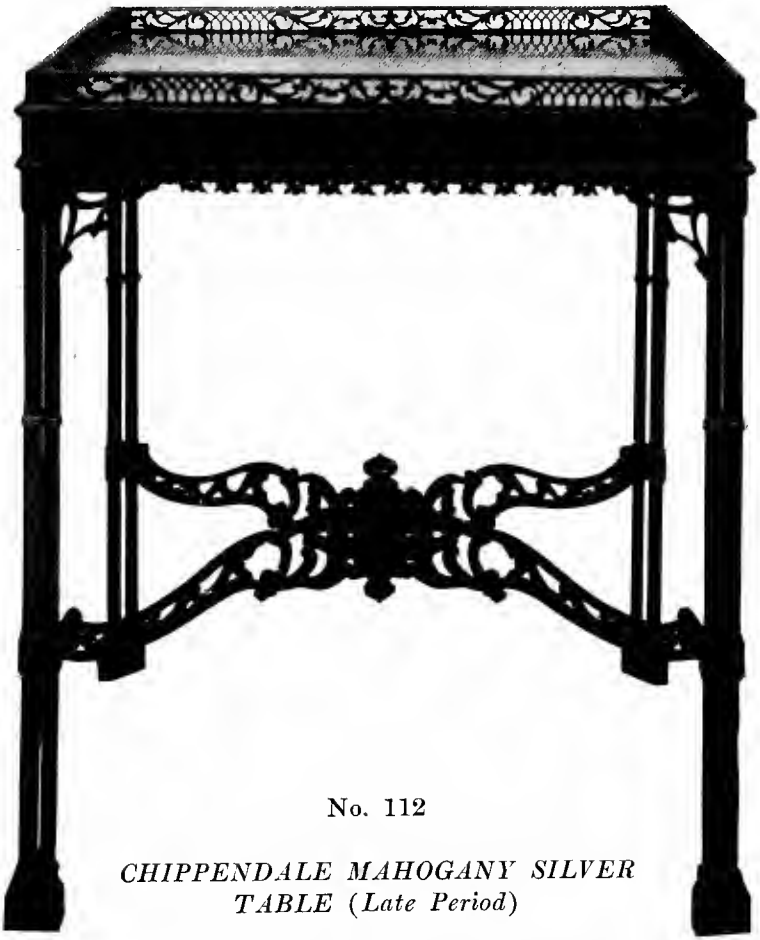
No. 111

*CHIPPENDALE MAHOGANY SILVER TABLE OF THE MIDDLE PERIOD*

Oblong top, the sides and ends of serpentine shape with a fretwork gallery pierced in a design of Gothic arcading and a molded top-rail and base. Below is an escalloped apron carved in an acanthus-leaf design. Supported on four cabriole legs, with scrolled acanthus-leaf and husk pendent carvings at the knees, and with boldly voluted feet. Arched stretcher of voluted C scrolls carved with acanthus leaves and surmounted at their intersection by a carved finial of pine-apple contour.

*Height, 2 feet 7 inches; length, 2 feet 8 inches; width, 1 foot 9 inches.*

*From the* MARSDEN J. PERRY *Collection.*



No. 112

*CHIPPENDALE MAHOGANY SILVER TABLE (Late Period)*

Oblong top, with fretwork gallery pierced in a design of acanthus scrollings and a Gothic arcading and springing from a molded base which has a shaped fretwork apron of a design of trefoils pierced with roundels. Supported on four triple cluster columnar legs with projecting annular bands, square plinth feet and pierced and scrolled bracketings. Slightly arched fretwork stretchers pierced in a scrolled design and meeting at the center in a turned spindle with squat acorn-shaped finial. *Height, 2 feet 6½ inches; length, 2 feet 2 inches; width, 1 foot 10 inches.*

*From the* MARSDEN J. PERRY *Collection.*

No. 113

## *MAHOGANY PEDESTAL IN THE CHIPPENDALE STYLE*

Rectangular term-shaped, with molded cornice, carved foot and square base. The sides are paneled with raised moldings interrupted below the cornice by carved acanthus-leaf scrollings, and the foot is also carved with florid acanthus-leaf scrollings and oval escutcheons.

*Height,* 4 *feet* 10 *inches.*

*From the* MARSDEN J. PERRY *Collection.*

(*Illustrated*)

No. 114

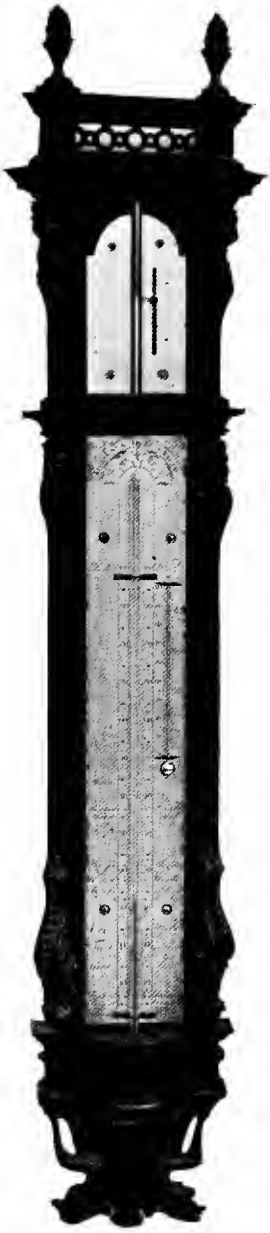
## *EIGHTEENTH CENTURY IRISH BAROMETER AND THERMOMETER*

Mounted in an upright oblong carved mahogany frame divided into two portions by molded cornice and with chamfered angles formed as voluted Terms, the upper ones ending in draped infant heads, the lower ones in bearded heads, with carved acanthus leaves, the bases formed as beaded volutes supported on carved shells. Below is a molded and shaped plinth supported on a carved and pierced bracket shaped as a sea-shell and flanked by dolphins. The upper portion is fitted with a barometer mounted on a silvered plate with engraved weather indications, the lower with spirit and mercury thermometers also on a silvered plate with engraved degrees of heat and cold. Inscribed, "Tho. Cave Dublin Fecit," with the name inside of "Huddlestone, Boston."

*Height,* 3 *feet* 7 *inches.*

*From the* MARSDEN J. PERRY *Collection.*

(*Illustrated*)



No. 114

No. 113

No. 115

No. 115

## *CHIPPENDALE MAHOGANY CANDLE-STAND*

Octagonal top, with rim molded and carved in an acanthus-leaf design. Carved and pierced pedestal of Louis XVI character formed of three carved, shaped and molded flying buttresses enclosing a molded columnar standard. The pedestal is supported on tripod legs of scroll design molded, carved and terminating in scrolled and voluted feet.

*Height, 5 feet; diameter of top, 12 inches.*

*From the* MARSDEN J. PERRY *Collection.*

(*Illustrated*)

No. 116

## *EIGHTEENTH CENTURY ENGLISH CARVED WOOD AND GILT OVAL MIRROR*

Oval mirror in frame formed by crossed branches of palms surmounted by a figure of a standing Amorino and by loops of ribbon knotted around wheat stalks and flanked by a pitchfork and flail from which depend trailing branches of roses and leaves. Below are crossed branches of oak and laurel leaves and a pendent trophy composed of a Scythe and Hay-rake, a wicker Basket of fruits and a Sheaf of wheat. Original mirror.

*Height, 5 feet 8 inches; width, 1 foot 9 inches.*

*From the* MARSDEN J. PERRY *Collection.*

(*Illustrated*)

No. 116

No. 117

## *ENGLISH CARVED WOOD GILT GIRANDOLE OF THE EMPIRE PERIOD*

Circular convex mirror in molded and beaded frame with broad cavetto studded with gilt balls. Above are two branches of acanthus leaves with voluted stalks having between them a molded oblong die from which springs a cylindrical stalk of acanthus leaves supporting an eagle perched upon an orb with its wings outstretched, finished in black. Below is a pendant formed of two intertwined dolphins from which spring doubly scrolled acanthus stems and leaves terminating in four fluted cylindrical brass candle sockets. Next to the mirror is a frame of reeded ebony. Carved wood, gilt.

*Height,* 4 *feet* 8 *inches; width,* 2 *feet* 11 *inches; diameter of mirror,* 1 *foot* 8½ *inches.*

*From the* Marsden J. Perry *Collection.*

(*Illustrated*)

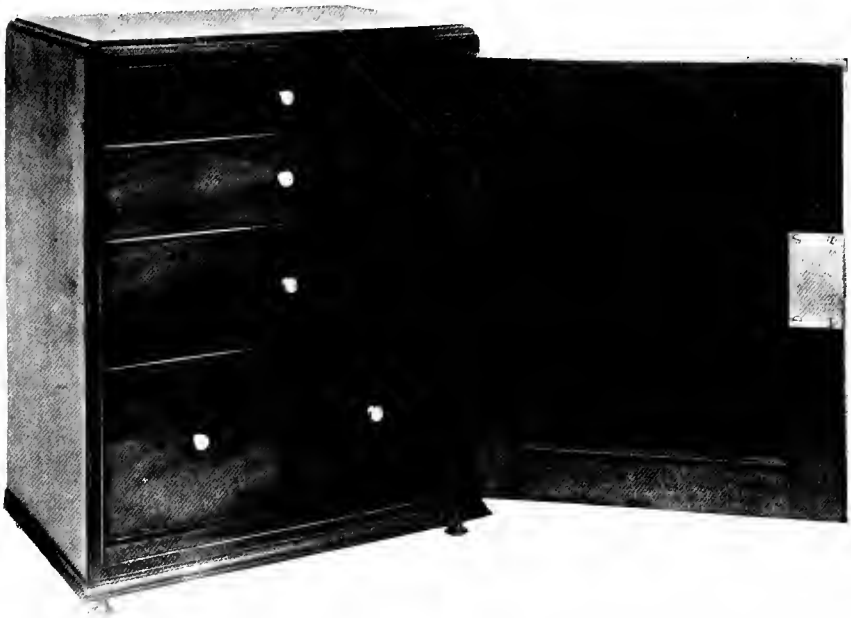
No. 117

No. 118

*SET OF SIX MAHOGANY CHIPPENDALE ARMCHAIRS (Early Period)*

The backs have pierced and carved vase-shaped center splats formed of circular acanthus and rosette carved scrolls with interlaced ribbon centers, and are supported on molded, pierced and voluted bases. The top-rail is of an escalloped outline with acanthus-leaf carvings, the side supports are molded and terminate at the top corners in carved projecting volutes. The arms are outcurved and supported on curving brackets. The seat front is slightly serpentine with a band of gadroonings at the lower edge, the legs are of cabriole form with acanthus-leaf carvings at the knees and bird's claw and ball feet. Loose seats upholstered in modern stamped and colored leather in a design of seventeenth century Printers' Marks.

*From the* MARSDEN J. PERRY *Collection.*



No. 119

## *EIGHTEENTH CENTURY ENGLISH MAHOGANY CABINET*

Rectangular shape, with molded upper rim, molded base and four mushroom-shaped brass feet. Fitted with hinged door having a square sunken panel with molded edges, and inlaid with lines of satinwood. The interior is fitted with five drawers with original brass knobs. Original shaped brass lock escutcheons.

*Height,* 1 *foot* 2 *inches; width,* 10½ *inches; depth,* 7¼ *inches.*

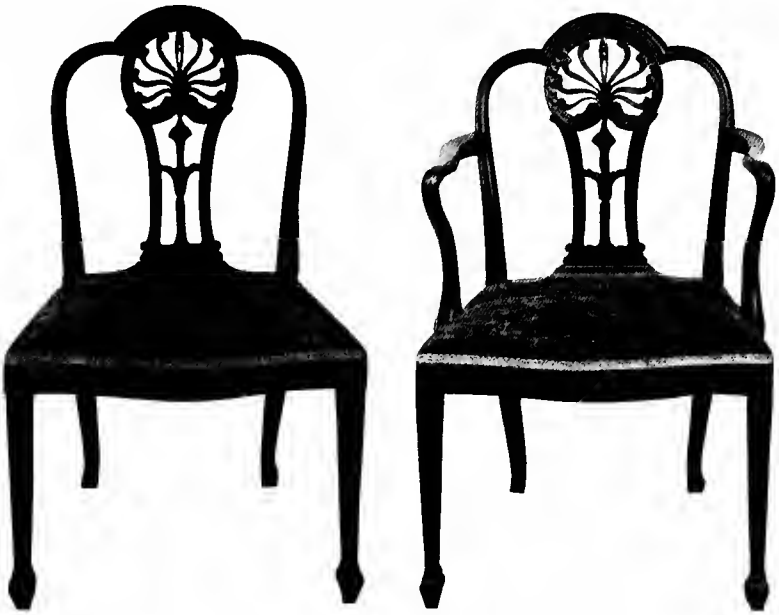
*From the* Marsden J. Perry *Collection.*

No. 120

*TWO CHIPPENDALE MAHOGANY CHAIRS* (*Early Period*)

Straight fluted side supports with reeded lower portions. Top rail of gauffered outline carved at the edges with C-shaped scrolls and acanthus leaves and with trefoiled rosettes enclosed in C-scrolls at the angles. The urn-shaped splats are pierced and carved with acanthus-leaf scrollings and are supported by molded bases. The front seat-rail is carved in low relief with a pattern of interlacements and the straight front legs are fluted and reeded. Stretcher and side rails are lozenge-shaped, with trefoiled blocks of unusual design at the intersections. Upholstered seats studded with brass-headed nails.

*From the* MARSDEN J. PERRY *Collection.*



No. 121

*SET OF FOUR HEPPLEWHITE MAHOGANY CHAIRS*

Triple arched backs with molded side supports. The open splats are of baluster-shaped outline, the upper division formed of a shell-shaped gauffered scroll, filled with a carved and pierced honeysuckle ornamentation, the lower division of two molded and curved side supports on a molded base having between them a stemlike acanthus-leaf ornamentation. The arms, in the case of the armchair, curve outwards and downwards with rounded elbows. The fronts of the seats are slightly serpentine, and the square tapering legs are fluted, ending in curved spade feet. The seats are upholstered in plush finished with bands of woven silk gimp. The set consists of three side chairs and one arm chair.

*From the* MARSDEN J. PERRY *Collection.*

No. 122

## *EIGHTEENTH CENTURY ENGLISH MAHOGANY TALL CLOCK*

Rectangular hood, with molded cornice and frieze of applied fretwork of scroll design and four spirally turned columns with brass capitals and bases at the angles. The rectangular pendulum case has a plainly molded hinged door with a glazed circular aperture. The pedestal base is paneled and rests on four cushion feet. The dial rim is silvered with applied pierced and molded gilt scroll ornamentations in the spandrels. Eight-day movement in running order.

*Height, 7 feet 4 inches.*

*From the* MARSDEN J. PERRY *Collection.*

(*Illustrated*)

No. 123

## *EARLY EIGHTEENTH CENTURY ENGLISH MARQUETRY TALL CLOCK*

Rectangular hood with molded cornice and frieze inlaid with pear and other woods in a design of acanthus scrolls, flowers and leaves. At the angles are four spirally turned columns, and the frame of the clock case is inlaid in a design similar to that of the frieze. The rectangular pendulum case has a hinged door inlaid with marquetry of light-colored woods in a design of carnations and other flowers and leaves and with a glazed oval aperture. The pedestal base is inlaid with marquetry of light-colored woods in a floral design and rests on four cushion feet. The dial rim is silvered with a "Peeping Tom" opening and the spandrels are filled with pierced and molded ornamentations of gilt brass. Eight-day movement in running order.

*Height, 7 feet 2 inches.*

*From the* MARSDEN J. PERRY *Collection.*

(*Illustrated*)

No. 122

No. 123

No. 124

## *EARLY EIGHTEENTH CENTURY WALNUT SETTEE (Probably Portuguese)*

Back of triple chair-back pattern, with vase-shaped splats, which have central pear-shaped piercings and carved borderings of reversed C-scroll design; the top-rail is of escalloped outline with boldly carved shells and scrollings; the two center and the side supports are of Queen Anne shape, molded, voluted and terminating at the top corners with pierced and carved projecting acanthus-leaf scrollings. The straight molded arms terminate in large carved volutes and are supported by carved and acanthus scrolled brackets. The seat front is of an escalloped apron-like pattern carved with C scrollings and acanthus leaves. The settee is supported on eight legs of cabriole form, the four front ones being carved with acanthus-leaf scrollings and vertical lines of bold beadings. Upholstered in old brocade edged with silk gimp.

*Height, 3 feet 4½ inches; length, 6 feet 2 inches.*

*From the* Marsden J. Perry *Collection.*

(*Illustrated*)

No. 124

No. 125

*SET OF CHIPPENDALE MAHOGANY SETTEE AND CHAIRS (Early Period)*

The backs have pierced and carved splats of interlaced voluted scrolls and lozenges supported on molded and pierced and voluted bases, the plain side supports are of Queen Anne form terminating at the upper corners in molded and voluted ear-pieces, and the top-rails are curved and molded with carved centers of a shell design. The plain seat-fronts are of shaped apron design, the front legs of cabriole form with bird's claw and ball feet and shaped knees. The set consists of twelve chairs and a triple chair-backed settee supported on six single legs and two twin legs. Loose upholstered seats.

*Height of settee, 3 feet 7 inches; length of settee, 6 feet 9 inches.*

*From the* MARSDEN J. PERRY *Collection.*

No. 125

No. 126

## *CHIPPENDALE GOTHIC MAHOGANY SETTEE*
(*Late Period*)

Of triple chair design, the back with curved and reeded side and center supports, curved, molded and carved top-rail and acanthus-leaf carved corners. The splats are of molded, pierced and carved slender Gothic columnar design, with bands of quatrefoiled openings in the center, floriated capitals and trefoil arched openings above. The spaces between the central back supports are filled in with carved and pierced Gothic interlacements. The straight arms are supported by rounded curved brackets, the seat front is plain with three apron-like drops carved with acanthus scrollings and floral medallions, and the settee is supported on eight legs, the four front ones being cabriole in design with acanthus-leaf carved knees and voluted scroll feet.

*Height, 3 feet 1 inch; length, 6 feet.*

*From the* MARSDEN J. PERRY *Collection.*

(*Illustrated*)

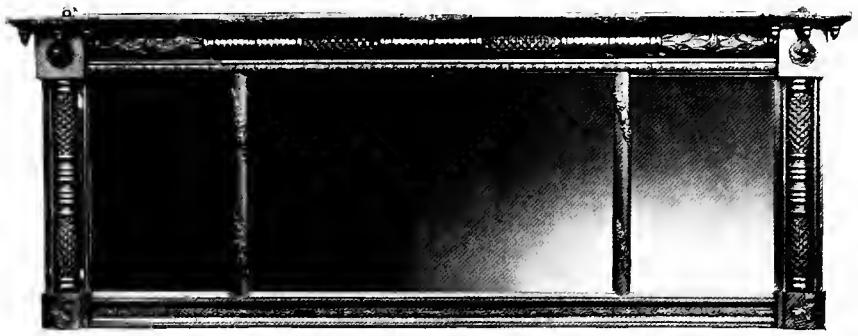
No. 126

No. 127

*SET OF EIGHTEENTH CENTURY INLAID MAHOGANY CHAIRS (Sheraton Period)*

Straight rectangular side supports inlaid with lines of satinwood; slightly curved top-rail with square dies at angles and oblong projecting die in center inlaid with satinwood mock flutings. The backs are of rectangular spindle design, the spindles inlaid with lines of satinwood. Straight and serpentine seat-fronts inlaid with lines and mock flutings of satinwood and square tapering front legs ending in block feet and inlaid with lines of satinwood. Upholstered seats studded with lines of brass-headed nails. The set consists of twelve chairs, six with straight fronts and six with serpentine fronts.

*From the* MARSDEN J. PERRY *Collection.*



No. 128

## *EARLY AMERICAN CARVED WOOD AND GILT MIRROR OF THE EMPIRE PERIOD*

Rectangular frame, with molded cornice having acorn-shaped pendant at the angles. The frieze and side-supports consist of turned and carved balusters, with square medallioned dies at the angles, while the inner mirror frame is carved above in a design of acanthus leaves and below with a band of oak leaves and acorns. The mirror is divided into three panels by two plain stiles decorated with applied wreathings.

*Height, 2 feet 2 inches; length, 5 feet 6 inches.*

*From the* MARSDEN J. PERRY *Collection.*

No. 129

## *EIGHTEENTH CENTURY ENGLISH MAHOGANY SETTEE*

The upholstered back is enclosed in a molded frame of scrolled design enriched in the center by a carved shell and voluted ornamentation. The carved arms terminate in molded volutes and are supported by curved and molded brackets. The front seat-rail is of curved apron character with a molded edge and blocked out at the angles and over the two central front legs. The settee is supported on six legs, the four front ones being of cabriole design with shaped brackets and bird's claw and ball feet. Removable seat and back upholstered in old silk brocade.

*Height, 4 feet 2 inches; length, 8 feet.*

*From the* MARSDEN J. PERRY *Collection.*

(*Illustrated*)

No. 130

## *ENGLISH CARVED WOOD AND GILT WALL MIRROR OF THE EMPIRE PERIOD*

Convex mirror in deep circular molded frame, carved in a design of a wreath of laurel leaves. Above is a scrolled and carved pedestal surmounted by an eagle with outstretched wings and flanked by bold acanthus-leaf scrolling. Below is an acanthus-leaf scrolling supporting a pendant of clustered berries and leaves. Around the mirror is a flat reeded and ebonized band. Original mirror.

*Height, 4 feet 8 inches; diameter, 2 feet 10 inches; diameter of mirror, 1 foot 11½ inches.*

*From the Estate of the late* RICHARD A. CANFIELD.

No. 129

No. 130

## *EIGHTEENTH CENTURY ENGLISH MARBLE TOPPED SIDE TABLE, OF THE CHIPPENDALE PERIOD*

Heavy oblong marble top, supported on four cabriole legs boldly carved with C scrolls and projecting acanthus leaves at the knees and with lion leg, paw and ball feet. Deep molded, shaped and carved apron, with shell and scroll bracketings, having in front a shaped center pendant carved with a Diana's head in high relief, and with the flanking spandrels decorated with incised diaperings of lozenge and quatrefoil pattern. Of white wood stained and varnished.

NOTE: This table, probably made by a provincial cabinet-maker, was undoubtedly fashioned in white-wood with a view to its being subsequently gilded. For some reason or another this intention was not carried out and the staining and varnishing are of contemporary date.

*From the* MARSDEN J. PERRY *Collection.*

(*Illustrated*)

No. 130

No. 131

## *EIGHTEENTH CENTURY ENGLISH CEDAR BUREAU*

Swell and slightly serpentine front, the top with molded edge supported on four cabriole legs with bird's claw and ball feet. In the center of the front corners are carved cartouche-shaped ornamentations enclosed by voluted scrollings, while above are carved acanthus leaves. In front and at the sides are shaped aprons, carved in designs of reversed C-scrollings and acanthus-leaf shells. The bureau is arranged with three long drawers having swinging bale handles and pierced and molded back and handle escutcheons of gilt brass.

*Height, 2 feet 10 inches; length, 4 feet 5 inches; depth, 2 feet 4 inches.*

*From the* MARSDEN J. PERRY *Collection.*

No. 132

*EIGHTEENTH CENTURY ENGLISH CARVED WOOD AND GILT MIRROR*

Oval mirror in frame formed as two crossed cornucopiæ with boldly fluted bodies. Around the rims are bands of acanthus-leaf ornamentation; the ends are voluted and overlaid with acanthus leaves and the mouths are filled with fruits and sprays of oak-leaves. Original glass.

No. 133

## *EIGHTEENTH CENTURY ENGLISH CARVED WOOD AND GILT MIRROR*

Rectangular beveled mirror in two portions, the upper part shaped and beveled. The frame has an elaborate design of boldly scrolled acanthus and other foliage from which protrude military emblems, including the butt ends of muskets, sword handles and spear-blades. Above is a lambrequined canopy surmounted by a Prince of Wales' feather and enclosing two escutcheons from which depend cords and tassels. Below is a carved pendant having in the center two crossed cannons and a powder-barrel. Original mirror.

*Height, 6 feet 11 inches; width, 4 feet 1 inch.*

*Property of the Estate of the late* Richard A. Canfield.

No. 134

## *EIGHTEENTH CENTURY ENGLISH CARVED WOOD AND GILT MIRROR*

Upright oblong shape, divided into sixteen mirrored panels within an outer frame formed of C-shaped and voluted scrolls intertwined with rustic branches of leaves and berries and surmounted by a shaped and molded shell canopy from which depends a festoon of husk pattern. The inner frame consists of two slender columns with composite Ionic Capitals supporting an arch formed of C-shaped scrolls, above which is a corrugated shell ornamentation. At the level of the column capitals the mirror is crossed by a horizontal festooning of laurel leaves and berries, while the lowermost division is paneled by C-shaped scrollings, volutes, acanthus leaves and husk-pattern festoonings. Original mirrors with the exception of three of the smaller panels. *Height, 7 feet 5 inches; width, 4 feet 5 inches.*

Note: A "Pier Glass" of very similar design appears on Plate LXXX of Ince and Mayhew's "Household Furniture" (1780).

*From the* Marsden J. Perry *Collection.*

(*Illustrated*)

No. 134

No. 135

## *CHIPPENDALE CARVED WOOD AND GILT WALL MIRROR*

Upright oblong cartouche shape, outlined with C-shaped and reversed scrolls, with an inner panel having side supports formed as square pilasters with outcurving capitals from which springs an arch formed of reversed C carved scrolls with a carved acanthus-leaf bordering. Above and at the sides are "waterfall" ornamentations, and below, serving as supports to the pilasters, are carvings of rocaille design. The head is surmounted by three naturalistically carved birds with raised wings and outstretched necks. Original mirrors; frame regilt.

*Height, 6 feet 3 inches; width, 3 feet 6 inches.*

*From the* MARSDEN J. PERRY *Collection.*

(*Illustrated*)

No. 135

No. 136

## *EIGHTEENTH CENTURY ENGLISH CARVED AND GILT WOOD FRAME PIER MIRROR*

Carved wood frame designed as two palm-trees springing from a base of curved scrolls supporting festoons of laurel leaves and berries supported by bows of ribbon with square medallioned dies at the angles, and in the center a cartouche of reversed C-scrolls and an acanthus-leaf bordering. The palm-trunks which form the side of the frame are intertwined with garlands of roses and other flowers and form an arched top, also intertwined with similar garlands and supporting in the center a large floral wreath. Immediately below the arched top garlands of flowers extend across the mirror front, the upper portion of which is divided by the garland floral wreath and palm-leaves into five panels.

*Height, 6 feet; width, 4 feet 5 inches.*

*From the* MARSDEN J. PERRY *Collection.*

(*Illustrated*)

No. 136

No. 137

## *EIGHTEENTH CENTURY ENGLISH MAHOGANY SIDE TABLE OF THE MIDDLE CHIPPENDALE PERIOD*

Rectangular shape with exceptionally heavy marble top. The molded apron is carved above in a bold egg and tongue design and below with a projecting band of gadroonings, while in the center is a female mask carved in high relief and surrounded by carved and pierced acanthus and pointed leaf scrollings. The cabriole-shaped legs have carved acanthus scrolled brackets, are carved at the knees with acanthus leaves and gauffered scrollings and terminate in claw and egg feet.

*Height,* 3 *feet; length,* 4 *feet* 3½ *inches; width,* 2 *feet* 3 *inches.*

*From the* Richard A. Canfield *and* Marsden J. Perry *Collections.*

(*Illustrated*)

No. 137

No. 138

## *EARLY EIGHTEENTH CENTURY ENGLISH MAHOGANY WARDROBE*

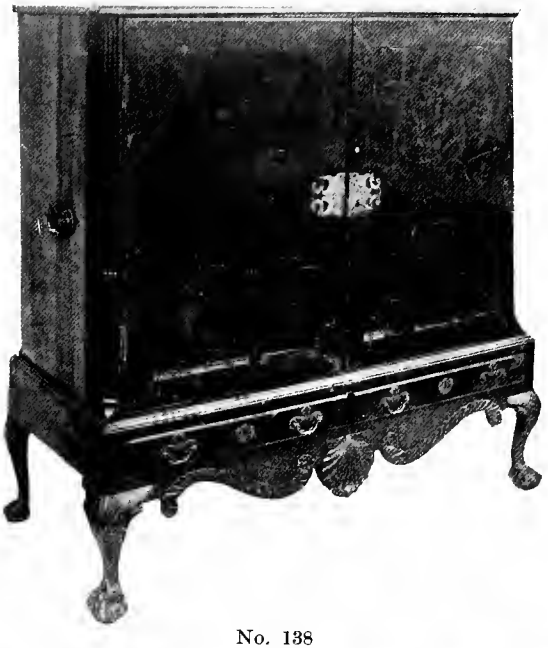
Of rectangular shape, in two portions. The upper portion has chamfered angles decorated with flutings and astragals and two hinged doors with flush rectangular paneling; the lower portion has a molded upper edge, a shaped apron carved with a shell in the center flanked by gauffered scrollings ending in floral rosettes and four legs of cabriole form carved with shells at the knees and with eagle's claw and ball feet. The upper, or cupboard, portion, is fitted with three pull-out shelves, the inner surfaces of the doors being grooved to serve as supports, the lower portion with two drawers. Original shaped and pierced brass swinging bale handles and lock escutcheons.

*Height, 4 feet 7½ inches; width, 4 feet 5½ inches; depth, 2 feet 1 inch.*

NOTE: Chippendale, in his "Director," gives an illustration of a similar wardrobe on Plate XCVI, in which he calls it a "Cloaths Press," remarking that "it needs no description" for "the use of them is well-known."

*From the* MARSDEN J. PERRY *Collection.*

(*Illustrated*)



No. 138

No. 138

No. 139

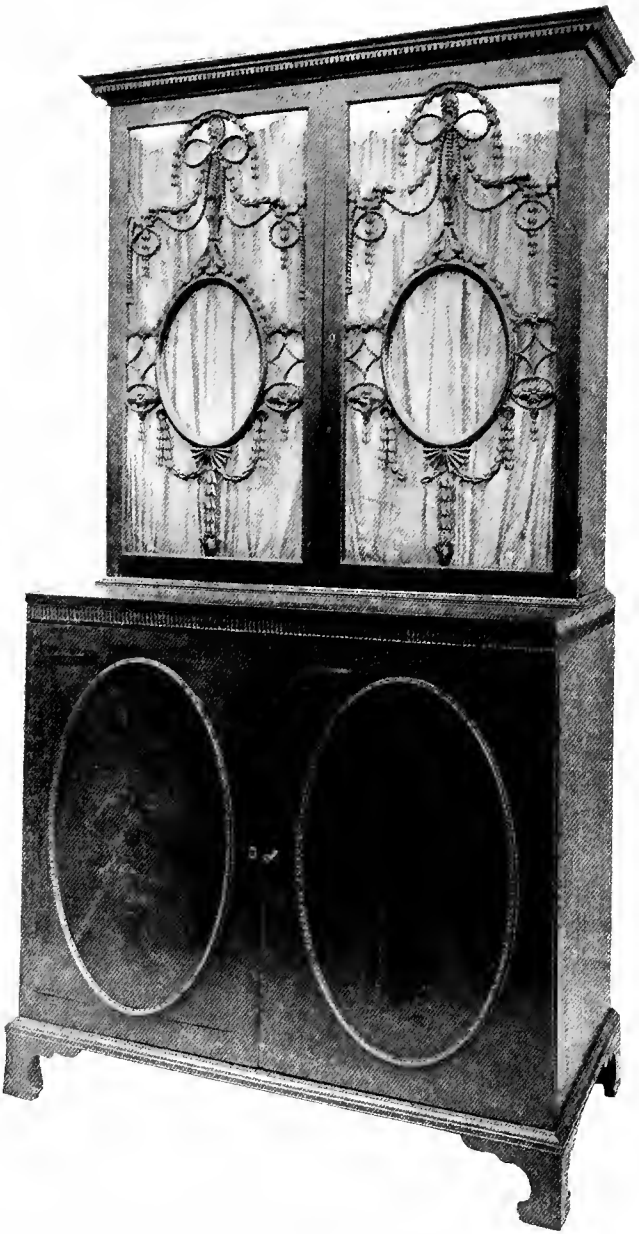
## *HEPPLEWHITE MAHOGANY BOOKCASE AND CUPBOARD*

Of rectangular shape, divided into two portions. The upper portion is finished with a dentelled cornice and fitted with two hinged and glazed doors with rectangular openings filled in with a mahogany tracery carved in an Adam style design of a central oval medallion, finished above with reversed acanthus-leaf and husk-pattern pendants, below with a carved shell and surrounded by an interlacement of ropes and tassels, open curved lozenges, oval acanthus-leaf rosettes and by festoonings and pendants of husk patterning. The lower portion is finished with a deep band of flutings and has two hinged doors with oval panels of tree-grained mahogany surrounded by raised and carved moldings, and is fitted inside with three shelves. Molded base and four bracket feet.

*Height, 7 feet 11 inches; width, 4 feet 2 inches; depth, 2 feet.*

*From the* MARSDEN J. PERRY *Collection.*

(*Illustrated*)



No. 139

No. 140

## *CHIPPENDALE MAHOGANY DOUBLE CHEST OF DRAWERS (Middle Period)*

Rectangular shape, divided into two portions. The upper portion, which is finished with a dentelled cornice whose members are carved in acanthus-leaf and egg and dart patterns, with a frieze decorated with sunken carving of fretwork character in one of Chippendale's so-called "Gothic" patterns and with chamfered angles, decorated with sunken carving of a similar character and design, is fitted with three long and two small drawers. The lower portion, which is finished with a projecting rounded rim carved in a water-leaf design, below which is a pull-out shelf with carved front edge, and with a base molding carved in a water-leaf design, is fitted with three long drawers. The whole stands on four shaped bracket feet, the front of one of which is carved with C scrolls and acanthus leaves. The original brass swinging loop handles, of rococo design, have been regilt.

*Height, 6 feet 1 inch; width, 3 feet 8 inches; depth, 1 foot 9 inches.*

NOTE: The permanent popularity of this particular article of furniture is shown by the fact that one exactly similar to this in general design, but somewhat plainer as to detail, appears in Chippendale's "Director" (1st Edition of 1754) and is repeated, thirty years later, in Hepplewhite's "Guide" (1st Edition of 1788).

*From the* MARSDEN J. PERRY *Collection.*

(*Illustrated*)

No. 140

No. 141

## *CHIPPENDALE MAHOGANY SECRETARY BOOKCASE (Middle Period)*

Rectangular shape, divided into two portions. The upper portion is finished with a fluted and beaded cornice and a broken "curly-cue" pediment, the carved and voluted moldings of which are carved with acanthus-leaf and beaded ornamentation and with boldly projecting acanthus-leaf volutes; the spandrels are filled with fretwork pierced in a diapered pattern of C scrollings and overlaid with carved scrolled branches of acanthus leaves; the central pedestal is supported by the C scrollings which outline the spandrels and is surmounted by a carved cresting. The two hinged doors have elongated quatrefoil glazed openings surrounded by waterleaf carved moldings, and filled with radiating plaited panels of crimson silk. The interior is fitted with two book shelves. The lower portion is finished at the top with a water-leaf carved molding and a band of egg and tongue carving and is divided into four drawers, the upper one of which, with fall front, is fitted as a secretary with pigeon-holes, drawers with shaped fronts and a central cabinet with hinged door. The original rococo scrolled drop handles and keyhole escutcheons are of gilt brass.

*Height, 8 feet 5 inches; width, 4 feet 6 inches; depth, 2 feet 2½ inches.*

*From the* MARSDEN J. PERRY *Collection.*

(*Illustrated*)

No. 141

No. 142

## *SHERATON MAHOGANY SECRETARY-DESK*

Rectangular shape, with molded top, below which is a frieze fitted with three drawers. Underneath these is a revolving cylinder desk front which falls inwards when the baize-covered desk leaf is pulled out, revealing a secretary compartment fitted with eight pigeon-holes, nine drawers, a central compartment with a hinged drawer and two secret compartments. The lower portion of the desk is fitted with three long drawers, and is supported on French feet, between which is a shaped apron. The top is surmounted by a rectangular backing flanked by projecting plain pilasters which terminate in carved, gilt and ebonized pine-apple finials. The drawer fronts and cylinder desk-front are decorated with false panels formed by inlaid lines of satinwood. The turned ivory drawer-knobs in the secretary are original, the brass drawer knobs a later addition.

*Height, 4 feet 11½ inches; width, 4 feet 6 inches.*

*Property of the Estate of the late* Richard A. Canfield.

No. 143

## *CHIPPENDALE MAHOGANY CHINA CABINET OF THE LATE PERIOD*

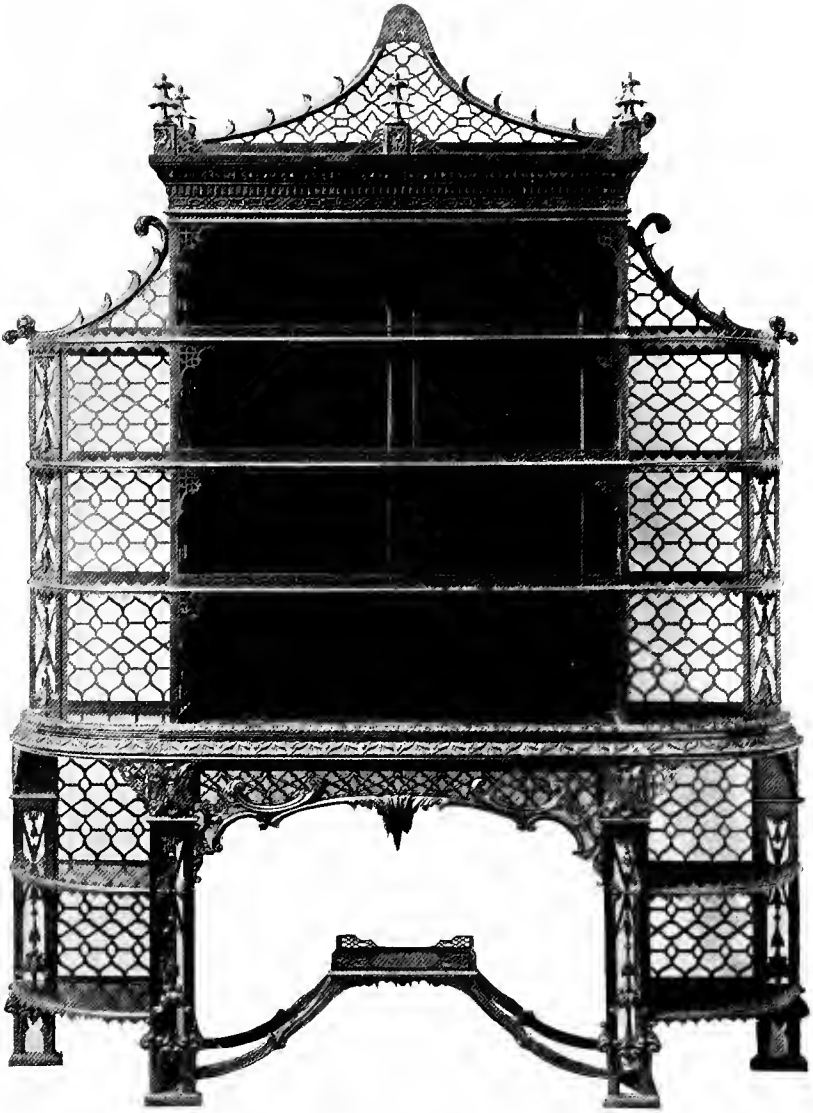
Rectangular shaped, with break front and segmentally splayed sides; divided into two portions. The upper portion is horizontally divided, as to the center into four, and as to the sides into three compartments by three shelves, those in the center having fretwork galleries pierced in a Chinese diaper pattern and those at the sides having pierced crestings of a trefoiled design. The sides are panelled with fretwork pierced in designs of geometrical interlacements and are surmounted and connected with the central division by carved and crocketed C-scroll brackets, the spandrels of which are filled with fretwork pierced in a design of geometrical interlacements. The center is finished with a deep dentelled and acanthus carved frieze which carries at the angles and in the center carved pedestals flanked by fretwork bracketings and terminating in carved Chinese umbrella-leaf finials. At the back is a curved pediment outlined by molded and crocketed scrollings and with its spandrel occupied by a fretwork panel pierced in a Chinese design. The sides of the projecting center portion are filled with fretwork panels pierced in a design of geometrical interlacements.

The lower portion of the cabinet follows the upper one in plan, the carved and molded top being supported by pilasters with capitals carved in acanthus-leaf medallions, shafts having pierced and carved panels and bases carved with bold acanthus-leaf scrollings. The sides are horizontally divided into three compartments by two shelves having trefoiled crestings and backed with fretwork panels, while the center compartment is arched with reversed C-shaped scrolls, fretwork panels and carved waterfall drip ornamentation in the center. Below this are arched stretchers of carved and reversed C scrolls converging in a square stretcher shelf with a scalloped apron and shaped fretwork gallery.

*Property of the Estate of the late* Richard A. Canfield.

*Height, 7 feet 7½ inches; width, 5 feet 7 inches.*

(*Illustrated*)



No. 143

No. 144

## *INLAID MAHOGANY WARDROBE IN THE SHERATON STYLE*

Rectangular shape, with two hinged doors, each of which has two oblong and two shuttle-shaped molded and sunken panels, the latter spandrelled, with sunken panels at top and bottom. The panel moldings are enriched with bold beadings and the panels are decorated with lines, classical vases, festoons and festooned oval medallions inlaid in ebony, satinwood and burnt, colored and engraved boxwood. Above is a plain frieze inlaid with satinwood bands and surmounted by a cresting of turned balusters interrupted in the center by an oblong entablature, occupied by a carved classical vase flanked by couchant lions, and at the angles by upright pedestals inlaid with rosettes of satinwood. The body is flanked by fluted pilasters having carved and gilt Corinthian capitals, and molded bases, and the whole is supported on four plinth feet inlaid with bands of satinwood, having between them aprons of stepped outline carved in a honeysuckle and acanthus-leaf design.

*Height, 8 feet; width, 5 feet 2 inches; depth, 2 feet.*

*From the* MARSDEN J. PERRY *Collection.*

(*Illustrated*)

No. 144

No. 145

## *MAHOGANY FRENCH BED OF THE LATE CHIPPENDALE PERIOD*

The sides and foot are carved in designs of longitudinal scrolled panels, the molded borderings of which are interrupted at intervals by carved leaf sprays. At the centers are circular medallions framed by rococo C scrollings and occupied by conventionalized baskets of flowers and leaf-sprays. The rounded angles at the foot are ornamented with scrolled panels with acanthus-leaf carvings and husk-pattern pendants, and terminate in legs of cabriole form with acanthus-leaf carved knees and lion's paw and ball feet. The head board is rectangular in shape, with rounded corners and plainly paneled. Fitted with box mattress.

*Height at head, 3 feet 4 inches; height at foot, 1 foot 10 inches; length, 6 feet 4 inches; width, 4 feet 9 inches.*

*From the* Marsden J. Perry *Collection.*

(*Illustrated*)

No. 145

No. 146

## *SHERATON MAHOGANY ALCOVE OR SOFA BED*

Of oblong form. The back and two ends are enclosed by high panels upholstered on both sides, and having shaped and molded top-rails, the front by a low shaped mahogany front-piece with an applied carving of festooned and knotted draperies, looped ribbons and pendent tassels. The four posts are of columnar design, with acanthus-leaf carvings at the lower portions, shafts decorated with flutings and astragals, square dies carved with acanthus-leaf rosettes, round tapering fluted legs and carved pine-apple finials. From the finials rise four curved iron rods which support a domed canopy top rising from a molded octagonal mahogany cornice, carved with bands of bead and roll, acanthus-leaf and water-leaf ornamentation, and terminating in a large carved pine-apple finial. Upholstery and hangings, including two upholstered bolsters, are of yellow and white silk brocade with a satin ground.

*Height, 9 feet 6 inches; length, 6 feet 4 inches; width, 5 feet.*

NOTE: A bed almost precisely similar to this is illustrated in Volume II of Sheraton's "The Cabinet-maker and Upholsterer's Drawing Book" (1794) on Plate 51, and another, similar in all but the shape, on Plate 40. One of these is termed a "Sofa Bed," the other an "Alcove Bed." On page 379 Sheraton informs us that both the Alcove and Sofa Bed "require steps" and adds that "the learned inform us that the word alcove is from the Arabic *elcauf,* which means a cabinet or sleeping place."

*From the* MARSDEN J. PERRY *Collection.*

(*Illustrated*)

No. 146

No. 147

*EIGHTEENTH CENTURY MAHOGANY FOUR POSTER BED (Probably Portuguese of the Chippendale Period)*

Turned posts of columnar and baluster form fluted and elaborately carved with acanthus-leaf ornamentation and terminating in round pinnacle-shaped finials. The high headboard is shaped, pierced and carved in a rococo design outlined with molded scrollings and terminating in a voluted and scrolled carving of shell outline; it is carved, as to the surface, with scrolled sunken panels, shells, scrolled sprays and gauffered medallions. The low footboard is pierced, carved and shaped in corresponding fashion, the back legs are square and tapering, the front legs of cabriole form with scrolled sides, carved at the knees with leaf and scroll medallions, and acanthus leaves and on lion's paw and ball feet. Original ornamental brass-headed clamping bolts and iron paillasse brackets. Also original adjustable runners.

*Height at head, 7 feet 8 inches; height at foot, 3 feet 5 inches; length, 6 feet 9 inches; width, 5 feet 3 inches.*

*From the* MARSDEN J. PERRY *Collection.*

(*Illustrated*)

No. 147

No. 148

## *OLD ENGLISH MAHOGANY BREAK-FRONT BOOK-CASE OF THE PERIOD OF GEORGE I*

Rectangular shape divided horizontally into two portions. The upper portion is vertically divided into three compartments by four massive Corinthian pilasters, the two side compartments having single hinged doors and the projecting central compartment double hinged doors. These doors have arched panels divided into two portions by molded stiles and are glazed with mirrors, the lower sections of the side doors being occupied with large convex mirrors framed in mahogany carved in a pattern of floral wreaths, the spandrels being filled with plain mirrors. The upper portion is finished with an elaborate cornice of architectural character molded and carved, having a carved and consoled member, the soffites between the console being enriched with carved floral medallions of varied character. At the angles of the central break are carved festoons of fruits and flowers. The pilasters are fluted, the lower portions of the flutings being occupied by astragals, the capitals are purely Corinthian in character, while between the molded bases is a deep band with sunken carving of fretwork character in a pattern of Greek key interlacements. The lower portion of the book-case is swell-fronted and divided vertically into three compartments by four console pilasters elaborately carved in a design of strap work interlaced in a guilloche pattern and containing carved sunflower and rose medallions; above are carved shells and eagle's heads and pendent sprays of flowers and leaves. The side compartments are closed with solid single-hinged doors, the projecting central compartment with similar double-hinged doors. In the center is a pull-out slide to support folio volumes and both upper and lower portions are fitted with shelves for books.

*Height, 10 feet; width, 12 feet; depth, 2 feet 3 inches.*

*From the* MARSDEN J. PERRY *and* RICHARD A. CANFIELD *Collections.*

(*Illustrated*)

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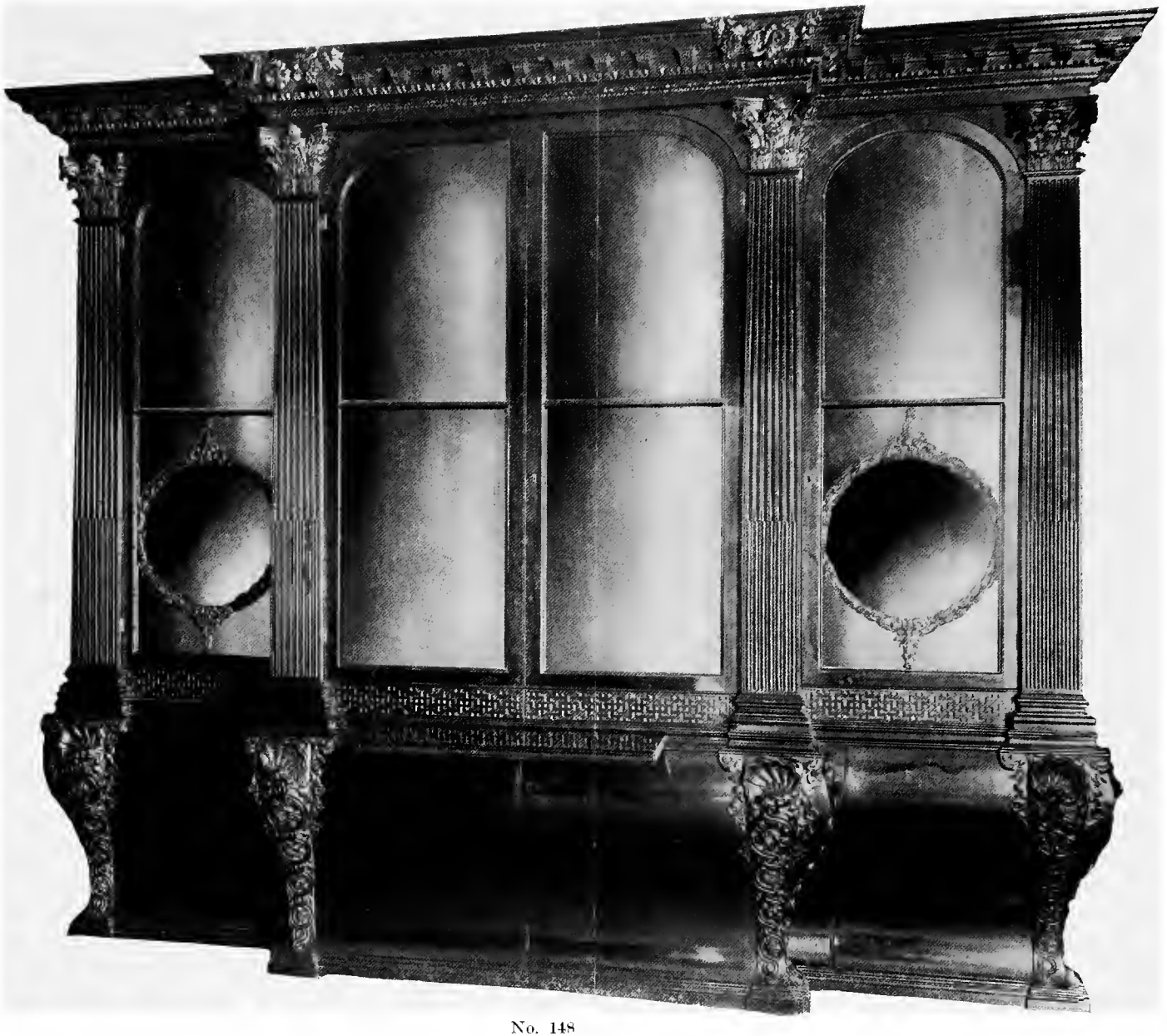

No. 148

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